Kine WEEKLY

EXHIBITORS AND THEIR DEBTS

See page 3

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TO BE TRADE SHOWN EARLY IN OCTOBER

LUCAN & McSHANE

in

MOTHER RILEY JOINS UP

WATCH FOR FURTHER ANNOUNCEMENTS

LONDON TRADE SHOWS FIXED
See page 6

Kinematograph WEEKLY
No. 1692 Thursday, September 21, 1939. Vol. 271

REVIEWS OF THE WEEK
See page 5

Conference on Film Transport

LANGLEY PARK AND WILLESDEN DEPOT

NEW arangements have been made for transport of films at Langley Park and Willesden. Decisions were taken at a meeting between D. E. Griffiths and Frank Hill on behalf of the K.R.S. and Reginald Crow and J. V. Green acting for the Transport Services, on Tuesday last. These decisions awaited ratification by the K.R.S. Council on Wednesday.

Under the new arrangements transport of the following companies will be effected from Langley Park: M-G-M, United Artists, General Film Distributors and Columbia.

All other renters will deliver and collect from Willesden.

Cross-overs will be effected by renters' representatives at Willesden.

The final van on the shuttle service between Willesden and Langley Park will leave Langley Park at 1 p.m. on Wednesdays and Saturdays.

The Willesden district service will leave on Thursdays and Sundays at 8 p.m.

CIRCUITS AND ORGANISTS

Services of Many Musicians Dispensed With

The retention or otherwise of kinema organists is engaging the attention of circuit executives who are faced with the problem of reducing overheads in order to meet losses caused by lowered admission and increased operating expenses.

In common with other members of kinema staffs, organists were given a fortnight's notice when the theatres were closed at the outbreak of the war, and in a number of cases both on the G.-B. and the A.B.C. circuits the men concerned have not been recalled.

Executives are fully alive to the important part likely to be played by music in the entertainment of the people, particularly when the release of typical war songs starts.

The situation therefore is being carefully examined, and it is understood that G.-B., for instance, propose to retain a certain proportion of their organists. The whole subject is also being considered by A. S. Moss, of A.B.C.

THIS WEEK'S TRADE MEETINGS

K.R.S.-C.E.A. Overtures to Home Office

Problems associated with the reopening of kinemas are being discussed this week by representative bodies of renters and exhibitors, in addition to which a deputation to the Home Office has been arranged.

Yesterday (Wednesday) afternoon the Kinematograph Renters' Society held an important meeting. This (Thursday) morning the C.E.A. Executive Committee meets, and later the Joint Committee of the two organisations will meet.

The deputation which waited upon the Home Office last week will be attending Westminster again to-morrow afternoon to deal with further matters.

Meanwhile, D. E. Griffiths and W. R. Fuller are gathering particulars regarding newsreel theatres in the West End—their capacity and situation, together with neighbouring facilities for safe shelter. This is being gathered with a view to permission to extend existing hours of opening.

NEW SHEFFIELD VENTURE UNDAUNTED

Capitol Opened

Due to the crisis, and the urgency with which arrangements had to be made for opening, the new Capitol Cinema, at Sheffield Lane Top, Sheffield, was ushered into the entertainment world very informally.

The new manager, H. Telford Brown, introduced himself on the stage and made a suitable felicitous speech. He also emphasised that the kinema had been opened in rather unfortunate times, but he hoped patrons would assist the staff by conforming as much as possible, to the Government and police regulations by bringing their gas masks and exercising restraint in the event of air raid warnings.

The kinema, which holds 1,200 people, was designed by George Coles, F.R.I.B.A., and is in a well-populated suburb.

HOW EXHIBITORS CAN FACE UP TO WAR-TIME LIABILITIES

NORMAN HART

C.E.A. Legal Expert's Advice

POSITION ON NON-PAYMENT OF RENT

Repair of Damaged Property

AN important statement defining the liabilities of exhibitors in respect of payment of rent, the repair of war damage to property and the position as regards mortgages, etc., prepared by Norman Hart, has been circulated by the C.E.A.

The position of the lessee or tenant in the event of circumstances preventing the payment of rent is defined, and advice is given to enable the tenant to avail himself of the "favourable situation" created by the application of the Courts (Emergency Powers) Act, 1939.

The reinstatement of property that has suffered war damage is dealt with in the statement which also sets forth the position of exhibitors in regard to the payment of mortgages on his premises.

As regards payment of rent, Mr. Hart points out that the lessee or tenant is not released from the payment of rent under his lease or agreement on account of war, but unless the landlord obtains the leave of the court he cannot proceed to exercise any remedy which otherwise would have been available to him—such as the levying of distress or taking possession of the property, or re-entering on the lands.

Should, however, the landlord have obtained judgment for the amount of the rent owing, he would not be entitled to (except with the leave of the court) proceed to execution on or otherwise to the enforcement of any judgment or order made for the payment or recovery of the rent.

The tenant should, if he finds himself unable to pay his rent, make it clearly known to the landlord that it is owing to the position he has been placed in on account of the war that it has become impossible for him to pay the amount owing. The tenant is also favourably situated to negotiate a compromise with his landlord where the courts would not be satisfied that the hardship called for remission of the whole amount owing.

Liability to Repair

As regards the Landlord and Tenant War Damage Act, 1939, this Act is most complicated, and I would strongly advise any exhibitor who has any damage done to his property by the war to at once get in touch with me so that I can tell him exactly the best and proper way to proceed. The position, under this Act, is, shortly, that anybody who is responsible under the lease or the agreement to do repairs is not liable to repair "war" damage. As regards the tenant either.

(1) He may disclaim the lease, or
(2) retain it.

If he disclaims the lease, provided that the landlord has not served a counter-notice requiring the tenant to retain the lease, the lease is deemed to have been surrendered, and the obligations of the tenant thereunder are at an end. If the landlord has served a counter-notice to the tenant's notice of disclaimer the landlord must reinstate the property and until the property is so reinstated no rent is payable by the tenant.

Where the tenant has elected to retain the lease he must reinstate the property as soon as is reasonably practicable, but until the property is so reinstated no rent is payable. All questions of dispute are dealt with by the County Court in that district.

Rent and Mortgages Interest

I do not think the exhibitor need be concerned as regards his position under the Rent and Mortgages Interest Restrictions Act, 1939, because it does not apply to premises used solely for business, trades, etc.

Mortgages, Interest, Etc.

As regards his position if he has mortgaged the premises, and the interest or the payment off of any of the principal gets into arrear, he is covered by the Courts (Emergency Powers) Act, 1939, which provides that no steps to enforce the mortgage may be taken without the leave of the court unless the mortgagee was in possession of the mortgaged property at the commencement of that Act or the mortgagee has before the commencement of the Act appointed a receiver who is at the commencement of the Act in possession or in receipt of the rents and profits of the mortgaged property.

6 P.M. CLOSURE TO BE ENFORCED

Home Office Ruling on Theatres

To-day (Thursday) the Home Office is receiving a deputation from the London C.E.A. asking for an extension of the 6 p.m. closing rule in the West End, with special emphasis on newsreel kinemas and those theatres where the dispersal of audiences is unlikely to cause street congestion.

An indication of the attitude of the authorities was given on Tuesday when the Society of West End Theatre Managers was informed that the 6 p.m. restriction was essential in the interests of public safety and must be enforced.

TWO A.B.C. OPENINGS

Two A.B.C. kinemas will be opened next month, the Regal, at Twickenham, on October 9, and the Carlton, Nottingham, on October 16.

Delayed Film Payments

C.E.A. APPEAL FOR PROMPT SETTLEMENT

A LETTER to C.E.A. members urging the prompt payment to renters of sums due for films screened has been issued over the signatures of E. J. Hinge, President, and W. R. Fuller, General Secretary.

The need for the letter has arisen from the disturbance of business resulting from the compulsory closing of kinemas, under which payment was temporarily withheld.

Discussion of the situation which had arisen was made at a joint meeting of the Trade, and the letter issued is the result of the airing of the subject at that time.

A Serious Situation

The C.E.A. letter reads:—

"During a time of extreme emergency, especially when in addition we are compulsorily closed, it is a natural instinct to stop all payments of accounts, and as a result everything stops until money again flows.

"The renters are feeling the full effects and have a very serious situation to face inasmuch as their collections have dropped to as low as 20 per cent. of normal.

"While this trade is constituted as it is renters fulfil an essential and necessary position for the maintenance of supplies, and many are committed to heavy expenditure in connection with new production.

"The seriousness of their present position was emphasised at a joint meeting, and we promised to bring the situation to the notice of our members. We are quite aware of all your troubles at present and can also anticipate many that are likely to arise, but we feel sure that you will appreciate the necessity of an immediate return to normal payments to the renters of moneys as they become due.

Return to Normal

"A prompt return to normal will avoid the introduction of conditions that may be irksome, but which otherwise the renters might find themselves forced to adopt. A prompt return also to the relationships prevailing will also assist the Association in the representations which it may be called upon to make to meet inevitable cases of hardship, as well as the inevitable adjustments consequent upon dislocation."

The K.R.S. has also issued a letter in similar terms and proposes to hold a meeting in a week's time for the purpose of reviewing further the situation.

Sheffield's £5 per Kinema Fighting Fund

TO COVER EMERGENCY COMMITTEE EXPENSES AND ACQUIRE A.R.P. EQUIPMENT

The CHAIRMAN (Coun. H. S. Gent), in outlining A.R.P. matters as they affected kinemas, said that the police gave a lecture on A.R.P. work on September 7, and approximately 400 staff members attended.

He emphasised that even if staffs enrolled for A.R.P. work their primary duty would be to look after their patrons, but if a raid took place after kinema hours they would be expected, as a point of honour, to turn out and do all they could. Up to the present juncture, however, there was no compulsion on anyone who signed the forms to be called out.

"I would like you to impress on your staffs the need to sign the forms as there is no doubt the police attach great importance to precaution work. Members who had signed could go through their gas course at either Penistone Road or Castle Green."

Keeping in Touch

In his report on the work of the Emergency Committee, the SECRETARY, Arnold R. Favell, said the Committee had met every day at noon and dealt with contingencies as they arose.

Arrangements were made for the purchase of sand by members, and the Committee bought a quantity of sandbags which were in store. Quotations had been invited for fire-fighting equipment, but, unfortunately, there was nothing in stock anywhere for immediate delivery.

Arrangements had been made by the Chief of the Fire Brigade for operators who were in the A.F.S. to be released from full-time duty.

Fighting Fund

"In order to meet the additional expenses incurred in connection with the activities of the Committee and in order to provide a fund for the purchase of equipment where spot cash has to be paid, it was found necessary to ask all members to contribute £5 to a fund, and any unexhausted balance would be returnable to members."

"The response to the appeal has been good, but there are still several kinemas which have not contributed and they are asked to do so early in order that the activities of the Committee will not be curtailed," Mr. Favell added.

COUN. GENT emphasised the sending in of air raid warning reports. "We have not had any air raid experience yet in this country, and it is only by collating any information when alarms are given that we shall have a useful weapon to meet any closing orders which may be made by the Home Office."

Regarding the £5 per kinema, it was essential to be 100 per cent. strong in this direction, and those kinemas which had not sent money or promised money should do so. It was carried that if any members knew of any sources of supply of essential A.R.P. equipment they should notify the secretary.

KINEMATOGRAPH WEEKLY

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GUMMING UP THE WORKS

MOST of the expedients imposed by war mean considerable hardship on one section or more of the community. A moratorium may bring a temporary easement, a breathing space, to a group of business people, but at the best, and when it is systematically and universally applied, it is only a temporary measure, and one, moreover, which has to be cleared up at considerable cost before long.

When in the stress of a sudden emergency a part of an industry is tempted to act as though an official hold-up of payments had been arranged, it is easy to imagine the dislocation that must follow. An exhibitor thrown out of his stride by a compulsory closing order for a few days may feel that the machine has stopped.

The actual fact is that if he fails to remit the renter's proportion of his takings previous to the closure he is helping to create a state of affairs the seriousness of which can hardly be exaggerated. He is damming up the flow of the Industry's life-blood.

His difficulties none will belittle. They are common to most commercial enterprises, and not least to the people from whom he hires his films, who for their part have not his advantage of hard cash coming in at the box-office.

Banking, for a business trading on a narrow margin, is very far from helpful. Patronage, in times when a proportion of the public hates to be out after dark, is below normal—although we believe this to be a transient phase—but the fact remains, to make the best of the present conditions the kinemas must carry on; and they will carry on very badly if the renters are going to be held up for the sinews of war.

Naturally, the material interest of the Trade as a whole is an urgent matter, but, apart from this, it is important to realise how much depends upon our ability to maintain the present state of unity; a state which would certainly be jeopardised by the failure of one section to honour its obligations.

Thanks largely to the personal qualifications of its leaders, the Trade has, in the last few days, shown to the world a new spirit, and one which it has exerted to keep the moral as well as the physical values of its widespread energies at their highest pitch.

Contrary to the expectation of many businesses, it may be anticipated without undue optimism that ours will see a return to better conditions: a slow but steady trend towards the normal is, in the opinion of safe and conservative judges, certainly coming. True, we have to make up lost ground, and a tough fight it will be, but if we look round the country and see the many concerns which can only see thinner times coming we feel that the exhibition of films has its advantages.

All the more reason therefore that in the opening stages of one of the major crises of the world the kinema Trade should keep up the brave and united front with which it has started. Unremitting care is called for to ensure the maintenance of our spirit of co-operation, and it will take but little to upset it. The one immediate danger is the possibility that some exhibitors will fail to play up to the team spirit, and by letting their immediate financial responsibilities get behindhand will start a landslide the end of which can only be disaster.

Long Shots

ALEX. KING'S WAR JOB—TRADE SHOWS AGAIN—BUSIER THAN USUAL—M-G-M's COUNTRY SET-UP—G-B AND CREDITONS

THE appointment of Alex B. King, C.B.E., J.P., as Film Officer for Scotland under the Ministry of Information is one of the best bits of casting that much criticised body has yet achieved. Alex's personal popularity, his good fellowship, his wit, his sportsmanship, are so essentially part of any Scottish Trade gathering that only those who know him well remember the vital energy, the driving force, the shrewdness and the unusual breadth of vision are really the characteristics that have made him famous.

HIS business and social success we all know, but those who work with him think rather of his public spirit, which rules much of his life. What he did to make a success of the Glasgow World's Fair last year has probably never been adequately assessed, and the debt of the Benevolent Fund to him is very great. I don't exactly know what are the functions of a film officer, but I am confident that they will be carried out in a way which will be an example of efficiency.

THE problem of the readjustment of release dates, which the varying conditions of reopening has thrown into disorder, is before the Trade this week, and a scheme is being worked out by means of which releases will fall into the order existing before the compulsory closure. The absurdity of the present arrangement is seen by the fact that the huge State, Kilburn, has this week been a second run house.

AN approach to something like normalcy in the Trade is heralded by the announcement of a series of Trade shows. It is an indication that for the next few months at least there will be no lack of worth-while product, and is the better welcomed in view of the rumours that gained credence last week that our war-time programmes would largely consist of reissues. A glance at the KINE. Trade Show diary dissipates any fear on that score, and although the present announcements may be compliance with the registration provisions of the Films Act, it is a satisfactory harbinger of a more fruitful and (I hope) a brighter period.

MATINEE prices are likely soon to be a thing of the past—at all events until after the war. Restricted hours of opening have limited the number of patrons and at a meeting held in London last week at which representatives of the major circuits were present, there was unanimous agreement that cheap matinee prices should be abolished. The recommendation is already being widely adopted.

THE "West End" as applied to London has been a vague term for many years, its boundaries varying with the topic or the interest involved. It is interesting to note that in one respect at least it has been given a definition.

WHEN it was decided that West End kinemas must close at an earlier hour, the question arose in an acute form, and eventually the territory was definitely marked out. From the Marble Arch eastwards along Wigmore Street to Tottenham Court Road, thence to Chancery Lane. Then southwards to the Embankment, following it to Vauxhall Bridge, whence westwards and northwards to take in Victoria, and thence to Marble Arch again.

THE C.E.A. has always prided itself on its friendly relationships and harmonious working with licensing authorities, and has recognised on many occasions the readiness of such bodies to meet the Trade and consider amicably problems affecting them both.

THIS spirit was very evident and most welcome at the end of last week, when, realising the way in which Sunday was prejudicially affected by the 6 o'clock closing restriction, the London Branch sought audience with Herbert Morrison as a matter of urgency.

LONDON representatives, in their quest, had the advantage that they did not seek an interview as strangers, having contacted him at various Trade functions, and the L.C.C. Leader's readiness to meet Arthur Moss and Tommy France was only equalled by his quick grasp of the situation and his realisation of the need to act promptly.

OTHER areas in and around London were equally accommodating when the difficulty was pointed out to the authorities concerned, and here also earlier contacts between the London Branch and the various municipal bodies prepared the way for a courteous consideration of the matter at issue, and an eventual favourable decision.

ALEX. B. KING, C.B.E.

I SPIED in the distance the other day the figure of Simon Rowson, and, remembering his statistical ability, wondered if his knowledge of the Trade and his grasp of figures had been offered to the Ministry of Information. It would be a pity if his ability in this direction were to remain unemployed at the present juncture through sheer oversight.

CONSIDERABLE surprise has been caused by the manner in which the equipment business has kept up during these early days of the war. I am told by "Ted" Driscoll, of Walturdaws, that they have rarely been busier at this time of the year. Naturally there has been a brisk demand for economy equipment, but in addition large numbers of exhibitors seem to have decided to embark upon general refurbishing of their premises.

PROBABLY one reason for this activity is that as keen business men exhibitors have been quick to buy against an almost certain increase in prices. Others, taking advantage perhaps of performance restrictions, are getting their halls in ship-shape trim ready for the day when things will approximate more nearly to normal and the granting of leave for home or overseas leads to an overwhelming demand for film entertainment. But whatever the cause, any symptom that leads to the circulation of money is to be welcomed.

WE have in these columns already paid tribute to the willingness of Dave Griffiths to help all sections of the Industry. Further evidence was given at a meeting of the Critics' Circle last Friday. The film boys (lay and Trade Press critics) were naturally eager to know "what of the future" and the President of the K.R.S. frankly put his interpretation of current affairs at their disposal.

IT is not, I feel, a breach of confidence to reiterate his faith in a speedy resumption to something approaching normality. Incidentally, his words carried all the more weight because of his own optimism—he was one of the Wardour Street executives who did not take a run-out powder at the first sign of hostilities. The boys of the "C.C." left the meeting with the idea that they had more to fear from the Siegfried than from the bread line.

INTERESTING note just to hand from an old friend in "Film Colony," as he assures me the G.-B. Crediton headquarters is known. Mark Ostrer seems to have made a grand job of the transformation of one of the stately homes of England into a rural New Gallery House, where, apparently, every prospect pleases.

TWO or three photos of the house and the adjacent hutments were enclosed, but arrived too late for me to have them reproduced. Sidney Trent, it seems, is the Quartermaster-General of the Colony, and all the troops there seem well satisfied with their quarters. Mark Ostrer himself is completely in his element and anticipates none of the "back to London" movement which has been noted in certain evacuee areas.

AFTER office hours he is the centre of social activities, organising whist drives and challenging the village to bowls in great style. I understand the cider, at 1½d. a glass, is rough, but satisfying. As a matter of business it should be observed that the film department, although living at Crediton, is travelling to and from Exeter for its official duties.

I AM afraid the pressure of the time caused me to omit reference to two weddings which ought to have been mentioned earlier. Both of them were amongst the many important things that had to be rearranged owing to that Mr. Hitler. To Mrs. Ina Meyer, and to Mrs. Vera Brereton, and their husbands, my very kindest wishes. The former is the daughter of Abe Freedman, vice-chairman of the London and Home Counties Branch, and the latter that of Jimmy Squiers, of M-G-M.

FROM someone who was down at Langley Park last Saturday, I heard a long story—amusing in retrospect, but nightmarish in actuality—of long lines of transport vans calling to pick up films and endeavouring to manœuvre under the low archway to the stables without damage to structure to pick up their loads.

RENTERS' employees had made it more difficult by not setting out films in an orderly manner, and the atmosphere of this lovely rural area was occasionally blue with the language of transport drivers and their mates as they sought their respective loads.

AMID it all Frank Hill and his lieutenants, with a thousand things to attend to, evolving order out of chaos, and eventually achieving it. And when I last heard of Frank this week he was wrestling with housekeeping and food and fuel rationing for the clerical staff domiciled and to be domiciled there.

ALTHOUGH the most persistent of questioners in the House of Commons, Harry Day, whose death in Quebec was announced on Saturday, was something more. He was an old showman himself, and therefore his outlook on many of the problems which came before Parliament was that of a specialist.

SO while in the ranks of the members there are representatives of many interests, Mr. Day was for a long time almost the only man who kept an eye on all sorts of matters beyond the vision of the official mind. Much of his attention was devoted to the elucidation of the obvious, it is true, but as a watchdog of the entertainment industry's interests he was unremitting.

VISITORS to M-G-M's new centre at Rickmansworth are full of praise for the vigorous way in which a disused paper mill has been converted into up-to-date and efficient offices in a minimum of time, and by an excellent bit of planning.

NEW concrete roads, a bridge, underpinned and steel-strengthened, stairways rebuilt, partitions erected, a new drainage system installed—in a word, efficient engineering quickly executed.

A MARQUEE serves at the moment for a canteen, and is approached by boards over the grass, and here food and drink are served as required. But—and there is always a but in everything—Jimmy Squiers is seeking the blood of the inventor of fish-paste sandwiches.

ALL exhibitors' requirements can now be met by M-G-M from their Tower Street offices, Sam Eckman, Jun., reminds me. The premises will be open from 10 a.m. to 4 p.m., during which time either Frank Appleby or George West will be in attendance in turn.

A CONCESSION which will be welcomed by exhibitors is also announced by Mr. Eckman, who has arranged for exhibitors to view the latest M-G-M offering, "Lady of the Tropics," during the run of the picture at the Empire, where it may be seen at the following hour.

A LINE from Desmond Tew, managing director of Worton Hall Studios, tells me that he has vacated that position for "the duration," having joined the Royal Corps of Signals. The fact that he is no longer associated with the Worton Hall studios in no way affects his association with Venture Films, Ltd., of which he is managing director.

AMONG Saturday's departures for the States is Bill Levy, Walt Disney's merchandising expert in this country, who sailed on Friday for the U[illegible].

A SPOT of the liveliness in an otherwise darkened existence is promised by Leslie Cardew, who has established Leslie's Club on the Oxford Road at Denham. Membership is open to [illegible] casts, technicians and all employed at the [illegible]enham studios, a large gathering from [illegible]ich is anticipated at the opening this eve[illegible]g.

THE STROLLER.

CLOSE-UPS

By

Screencomber

THE GRASS-GROWN STREET

MY back aches. Inspired by Mr. Middleton's broadcast garden talks, I have been spending the week-end weeding. And how the place gets overrun with weeds. I should explain that while I have no garden of my own I thought I would wander down Wardour Street and keep it neat and tidy for the day when the boys will return.

Those of you way out in Wales, Ireland, Heckmonwike or Timbuctoo wouldn't know the dear Street these days. Already it is a mass of undergrowth and weeds, while tufts of grass are springing up between the paving stones, and an ivy creeper is spreading over Film House. Yes, sir, I know we have always had our fair share of weeds in the Street, but you should see it these days.

MY IDEAL

INSTEAD of spreading throughout the country to North, South, East and West, I would have thought that the best idea would be for the entire Trade to gather in one spot, and I can foresee that in the near future some such sort of arrangement will have to be made.

I like to picture a typically rural community, the little country market town of Wardour-cum-Wallop. It is market day, but in the little pens in the town market, there are no cows, sheep or pigs; instead, every little pen has its box of film. The exhibitors, in typical film trade make-up, smock, gaiters, and so forth, are prodding suspiciously at the cans with their sticks.

FIRST EXHIBITOR: Varmer Eckman do say that this 'ere Gaaaarbo be nice fat box-office, 'e do.

SECOND EXHIBITOR: Aye, but Gaffer Friedman do tell I how we be crazy to buy anything before he drives that new herd o' Capra's up to town.

FIRST EXHIBITOR: Varmer Eckman do say feeling towards a pint o' ale?

SECOND EXHIBITOR: A pint of ale?

FIRST EXHIBITOR: Aye.

SECOND EXHIBITOR: Aye.

COW HERD SCREENCOMBER (*arriving breathless*): Aye.

THE SHOWMAN SPEAKS

SO as to keep the Trade informed with all the latest developments and the many varying viewpoints I occasionally like to scout around for opinions. I have been lucky enough to get in touch with a number of the leading West End kinema managers, and their views on the 6 o'clock curfew order makes interesting reading.

CHARLIE RAYMOND: Well, if you really want to know what I think about this!—!!!! 6 o'clock !!!!!! curfew, let me tell you it's a !!!!!!!!!! ——!

BILL PEPPER: Mr. Raymond, I think, has put the whole matter in a nutshell; I do not think I could have summed up the situation more eloquently myself.

BILL THORNTON: While Mr. Raymond's summing up is in its way masterly, I would like to suggest an amendment substituting the adjective "!!!!!!" for "!——!!!!" and the noun "!!!!!!!!!! ——— !!!!!!" for "!!!!!!!!!! ——— !!!!!!"

SONG OF THE YES MAN

"Speak to me Only With Thine Ayes."

SHEFFIELD STOP CHILD MATINEES

Responsibility Too Big

KINEMAS AS A.R.P. DEPOTS

A RESOLUTION abolishing children's matinees was passed at an emergency meeting of the Sheffield branch of the C.E.A. on Saturday. The Chairman, Coun. Harold S. Gent, presided.

There was a long discussion on children's matinées, and LEN SHAW said it would help them considerably to keep out as many children as possible unless they were with adults.

S. KIRKHAM said a good many children had been evacuated. In his opinion, kinemas should discontinue such matinées.

The CHAIRMAN said it was certainly a big responsibility under present conditions.

G. H. NEWTON (treasurer) said he thought it should be left to individual managements to decide for themselves. The CHAIRMAN said it was a matter for the safety of the children. No one would like to see a child hurt. Kinemas could run ordinary shows instead if they liked.

E. C. CLAYTON proposed, and P. TOOTHILL seconded, that children's matinées be abolished, and if proprietors desired to replace them with ordinary programmes for adults they could do so. The resolution was carried.

Kinemas as Depots

JACK STANILAND suggested that the Chief Constable be approached to allow each kinema to have an A.F.S. and an A.R.P. official to make use of the kinema as a depot so that in emergencies the staff could render him assistance. In the case of a raid an official could use a kinema as a clearing station or anything else. It was carried that this matter be referred to the chief A.R.P. officer.

The Committee had asked the rating authorities for a rebate on the rates during the period kinemas were compulsorily closed, but only a formal acknowledgment of the letter had been received to date.

The End of the Matinee

Regarding a recommendation to abolish matinée prices, COUN. GENT said, as they knew in the past, matinées had been called by various names such as "bargain matinées," and so on, whereby the public had been admitted to full entertainments at what had previously been uneconomic prices. The present time seemed opportune to rule out matinées altogether.

It was unanimously agreed that the branch recommend the abolition of matinée prices, and that the charges be the same as for evening programmes.

NEW LONDON EMBASSY

To Open Next Monday

Monday next, September 25, has been fixed as the opening date of the Embassy, Tottenham Court Road, an enterprise of Montague Cohen and Arnold Michaels.

It is necessary in this connection to correct a title in last week's issue which gave the impression that the house had been converted from a former kinema. The Embassy is an entirely new theatre, on the site of a former store, and was designed by George Coles, F.R.I.B.A.

A.C.T. Resolution on "Security" Censorship

"B.B.F.C. UNSUITABLE FOR THIS WORK"

The Executive Committee of the A.C.T. has passed a resolution protesting against the steps being taken to make the British Board of Film Censors responsible for "security" censorship, not only of entertainment films but of all films, including newsreel, sub-standard and films for export, on behalf of the Ministry of Information.

The General Council of the A.C.T. states that it is of the opinion that the British Board of Film Censors, owing to its past practice and constitution, is entirely unsuitable for this work, which in any case should not be entrusted to a private firm, and urges, therefore, that it be not appointed to execute this work, which should remain the direct responsibility of the Ministry of Information.

Earlier Sunday Shows at Southend

An application by the Southend Entertainments' Association for a variation of the Sunday opening hours for kinemas in the borough has been granted by the Watch Committee of the Town Council and the Licensing Justices.

Guy Dunning, manager of the Astoria, Southend, on behalf of the association, made the application to the Watch Committee for the variation of the kinematograph licences to allow kinemas to open from 6.30 p.m. to 9.30 p.m., instead of from 8 to 11 p.m., as before. The application was granted.

Armed with the Watch Committee's decision, Mr. Dunning took the matter before the Licensing Justices on Friday, who granted the variation of the music and dancing licences.

KINEMAS, LTD., DIVIDEND

The directors of Kinemas, Ltd., have declared an interim dividend of 5 per cent. payable on October 23, 1939.

This is at the same rate as a year ago, when the full year's dividend was brought up to 10 per cent.

Employees as Wardens of Kinemas

N.A.T.K.E.'s APPEAL TO MEMBERS

"THE fact that over 1,000,000 people are dependent on the entertainment industry was a major and determining factor in the decision to re-open places of entertainment."

This statement was made in a manifesto made by the N.A.T.K.E. which also called upon its members to become trained and expert in A.R.P. duties and so be regarded as "wardens of the kinema and theatre."

Normally 23,000,000 people patronise places of entertainment weekly, declares the manifesto. We see no reason why this number should decrease, with the adequate safeguards that are laid down by the Home Office.

In the West End of London, for instance, the N.A.T.K.E., along with other Trade organisations, will continue its effort to have this time extended, in the belief that a later closing time of 8.30 or 9 p.m. will be welcomed by the public and would enable this centre of entertainment to run on an economic basis compatible with A.R.P. requirements.

The continued opening of places of entertainment will depend on two primary factors:—

(*a*) The reaction of the public to an air raid, and the consequences any such air raid may have in any locality, and

(*b*) The efficiency or inefficiency by which audiences are handled and controlled in emergency. This latter factor is fundamental.

Here all workers in the Industry should actively co-operate. You can inspire confidence in the general public. By your efficiency, your calm, your pleasantness, you can assist in making the strain of life in these war days more bearable, even when you yourselves are under the burden of strain and anxiety. This is true service.

Let audiences feel they are safe in your hands. Combine your particular duty in the theatre with quiet, efficient authority and courtesy. In this way you will ensure places of entertainment remaining open and regarded as havens of safety and recreation.

Exhibitors Plan to Protect the Public

EXHIBITORS and renters in all parts of the country quickly put into operation their plans for the general reopening of kinemas which was advised by the Home Office on Thursday.

Different methods were adopted to meet the emergency. At some kinemas special slides were shown telling the audience the management's plans for an air raid. At others the plans were ready, but no announcements were made, as it was thought the audience would appreciate a rest from war news. Then there were others where the manager appeared on the stage to state what the plans were.

But all kinemas agreed in one thing—that the staffs had been specially warned and trained, and in some cases augmented.

Most of London kinemas have their own air raid shelters, but these are not big enough, nor are they intended, for all patrons. The procedure to be followed on receipt of a raid warning was explained to the KINE. by W. Thornton, manager of the Odeon, Leicester Square.

"The watcher will report to me," he said, "and I will then go on the stage and tell the audience what has happened. Those who wish to do so may remain. My main object will be to keep the show going and to refrain from any alarming statements or actions. At the base of the Odeon tower there is a first-aid shelter to accommodate 50 persons. This is in charge of two trained nurses."

C. Raymond, of the Empire, Leicester Square, said everything possible has been done to carry out the Home Office regulations.

"Members of the staff have been detailed to act as wardens and to render first-aid and anything else that may be required. Some have received gas-mask drill and instruction in how to proceed in clearing the theatre as rapidly as possible."

A number of managers did not allow the public to enter without gas-masks, and many flashed, "Don't forget your gas-mask" on the screen as the show ended.

REVIEWS FOR SHOWMEN

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
Lady of the Tropics (M-G-M)—American.	92 min. (A)	Hedy LaMarr, Robert Taylor, Joseph Schildkraut.	Spectacular romantic melodrama, presenting an eternal sacrificial theme in a colourful setting. Hedy LaMarr glamorous, technical presentation effective and feminine appeal strong.	**Excellent popular booking. Hardly suitable for youngsters.**
Star Maker, The (Paramount)—American.	92 min. (U)	Bing Crosby, Louise Campbell, Ned Sparks.	Musical entertainment taking the form of a song album of songs ancient, modern and operatic. Story slight, but numbers popular. Footage generous.	**Average star booking. Safe for juveniles.**

Lady of the Tropics

M-G-M. American (A). Directed by Jack Conway. Featuring Robert Taylor, Hedy LaMarr and Joseph Schildkraut. 8,190 feet. Release not fixed.

SPECTACULAR romantic melodrama, presenting an eternal sacrificial love theme in a colourful oriental setting. Plot and presentation co-operate in the glamorising of Hedy LaMarr—showmanship is the film's first consideration—and each does its work sufficiently well and, so for that matter, does the star, for the picture to be marked down as cast-iron mass entertainment.

And that is not all, for supporting its competent address to the ninepennies are considerable title and star values; Robert Taylor is still a heart throb in feminine circles. Excellent popular booking, a box-office certainty for the masses.

Story.—Bill Carey, a penniless playboy, visits Saigon, Indo-China, while guest on a yacht. He meets Manon, a ravishing half-caste girl, and quickly forgets his host's daughter. Manon reciprocates. Manon is about to marry a rich potentate—she longs to visit France, the home of her father—but Bill intervenes.

Pierre Delaroch, an influential Eurasian, is Manon's parent. He is unwilling to surrender so attractive a morsel. Despite of all obstacles, Bill and Manon marry. Not to be done, Pierre sees that Manon is denied a passport, and he sets to work to separate the newlyweds. He succeeds, but at the cost of his own life and Manon's. She shoots herself when his subterfuge jeopardises Bill's future, and later turns the gun on herself.

Acting.—Hedy LaMarr is Manon, and she's got what it takes. She has beauty, brains and acting ability. Robert Taylor is Bill, but he finds it less easy to reconcile his talents and personality to the extravagant story. Joseph Schildkraut is Pierre, and he is easily the better actor. The immediate support is good.

Production.—A fan's rather than a critic's picture, this romantic melodrama may well turn out to be to the talkie box-office what "The Sheik" was to the silent kinema. Ben Hecht's script is, in spite of being borrowed from "Camille" and "Madame Butterfly," hokum, but it is hokum supercharged with feminine appeal. And another thing, sex is uppermost in the play's mind and matter, yet the story is put over in an unsophisticated way.

In other words, it is made to meet the eye rather than the intellect. The manner of its making is, its confident guide to wide and enthusiastic approbation.

Supporting its infallible credentials are, we repeat, exceptional star and title values. Finally, a word for the technical presentation. The wide range of interiors and exteriors have glamorous authenticity.

Points of Appeal.—Ingratiating sacrificial love theme, glamour and artistry of Hedy Lamarr, colourful settings, powerful feminine angle, star values and intriguing title.

The Star Maker

Paramount. American (U). Directed by Roy del Ruth. Featuring Bing Crosby, Louise Campbell and Ned Sparks. 8,420 feet. Release not fixed.

MUSICAL entertainment, taking the form of a song album of tunes ancient, modern and operatic. Bing Crosby is the star, and his vocal talent and personality are firmly embossed on the show. He is, however, by no means the whole works. Based on the biography of a famous American impresario who specialised in juvenile talent, it is the young performers who mostly count.

The prodigality of juvenile talent at times defeats itself—it occasionally slows up the development—but in spite of fugitive flat spots, the film provides pleasant, if nebulous, light divertissement. Average star booking.

Story.—Larry Earl, an optimistic but penniless song writer, sells himself to Mary, a pretty orphanage assistant, and she marries him. He hits upon the idea of exploiting juvenile talent, and with Mary's help and that of Speed King, a publicity expert, he soon becomes proprietor of a number of successful "Kiddie" shows. He goes from success to success, but at the height of his fame a society formed to prevent children from working clamps down on him and he is put out of business. Just as things look black radio comes into its own, and the new form of entertainment re-establishes his fortunes.

Acting.—Bing Crosby is in good humour and good voice as the optimistic Larry, Louise Campbell is adequate as Mary, and Ned Sparks effectively supplies the humorous relief as the acid Speed King. Linda Ware, fourteen-year-old vocalist, makes her debut. She is no Deanna Durbin, but nevertheless vocally has much that it takes. The supporting juveniles are unnamed.

Production.—Story and talent—the film is neither good biography nor a histrionic heyday—are less than half the picture. It is the songs that really matter. The old are represented by "Schooldays," "If I Was a Millionaire," "In My Merry Oldsmobile," "I Can't Tell Why I Love Her, But I Do," and "I Wonder Who's Kissing Her Now"; and the new by "Go Fly a Kite," "A Man and His Dreams," "An Apple for Teacher," and "Still the Bluebird Sings." Song comes into its own in wartime and, taking the long view, it's this persistent characteristic, together with star values, that entitle the film to the benefit of inevitable doubts.

Points of Appeal.—Star, popular numbers, and good production qualities.

John Garfield and Priscilla Lane in DAUGHTERS COURAGEOUS, which Warner is Trade showing at Leeds, Sheffield and Cardiff next week

London Trade Show Diary

The majority of the following films are being screened for registration purposes only. They will be shown at normal Trade shows at dates to be announced.

Friday

The Old Maid (*First National*)

Own Theatre. 9 a.m.

Cast: Bette Davis, Miriam Hopkins, George Brent, Donald Crisp, Jane Bryan, Louise Fazenda, James Stephenson, Jerome Cowan, Cecilia Lottus. **Director:** Edmund Golding.

Based on the Pulitzer prize story by Zoe Akins, "The Old Maid" gives powerful emotional rôles to both Miss Davis and Miriam Hopkins. They appear as rivals, first for the love of the same man, and later for the love of the daughter that Miss Davis, as Charlotte Lovell, has by him.

Human and absorbing, the story is full of dramatic and intense scenes showing the conflict between the two women and their efforts to win the love of the child, who finally realises the great debt of love she owes to the woman who has sacrificed all for her—the Old Maid.

No Place to Go (*First National*)

Own Theatre. 9 a.m.

Cast: Gloria Dickson, Dennis Morgan, Fred Stone. **Director:** Terry Morse.

This has comedy as its keynote, and with a number of richly hilarious sequences should offer a particularly wide appeal at the present time. It brings two of Burbank's most promising young stars together and in addition boasts an outstanding performance by the famous American stage veteran, Fred Stone.

The story deals with Stone, as Dennis Morgan's aged father, who is persuaded to leave the comfort of the Old Soldiers' Home for the domestic bliss of Morgan's household. Stone agrees to come, but only on the understanding that he is allowed to make himself generally useful. The resultant chaos supplies many laughs, while a dramatic twist occurs when the old man becomes sleuth and solves a theft mystery.

Waterfront (*First National*)

Private Theatre. 2 p.m.

Cast: Gloria Dickson, Dennis Morgan, Marie Wilson, Larry Williams, Sheila Bromley. **Director:** Terry Morse.

With the lusty action that has become synonymous with Burbank's production policy, "Waterfront" is notable for its introduction of a new screen personality in Dennis Morgan. He enacts the rôle of Jim Dolan, who in dockland is notorious for his policy of "hit them first and argue afterwards." A feud between Dolan and Mart Hendler, ruthless bully of the waterfront, accelerates the drama, wherein Dolan finds himself hunted for a murder he has not committed.

Against the colourful background of the wharfs the story gains impetus, ending in a thrilling duel between police and fugitive in a dockside tavern. Gloria Dickson appears as Morgan's sweetheart, while Hendler is played by Ward Bond.

The Cowboy Quarterback (*First National*)

Private Theatre. 2 p.m.

Cast: Bert Wheeler, Marie Wilson, Gloria Dickson. **Director:** Noel Smith.

Bert Wheeler makes a mirthful comeback in "The Cowboy Quarterback" and has an ideal partner in Marie Wilson. The picture has a background of sport, Wheeler appearing as a football "ace," who, however, finds his style considerably handicapped by his girl friend's interference. When he finds himself involved in the machinations of a gambling ring which attempts to force him to sell the match, however, he finds himself glad of her help.

Gloria Dickson enacts the siren who lures Wheeler from the straight and narrow, and other rôles are played by DeWolf Hopper, William Demerest, Eddie Foy, Jun., Eddie Acuff, and Clem Bevans.

Tuesday

A Child is Born (*Warner*)

Own Theatre. 9 a.m.

Cast: Geraldine Fitzgerald, Jeffrey Lynn, Gladys George, Gale Page, Spring Byington, Johnnie Davis, Henry O'Neill, John Litel, Gloria Holden. **Director:** Lloyd Bacon.

The stark drama of life is played out daily in the maternity ward of a large hospital. To this ward comes Grace Sutton (Geraldine Fitzgerald), released from prison only long enough to give birth to her child; Florette Laverne (Gladys George), an actress, who doesn't want her baby because her husband has threatened to leave her and get a new partner for their act; Mrs. Kempner (Gloria Holden), a lorry driver's wife, who expects to lose her baby; Mrs. West (Spring Byington), the spirit of motherhood, expecting her seventh child. Guardian angel of the ward is Miss Bowers (Gale Page), the head nurse, who smuggles Jed Sutton, Grace's husband (Jeffrey Lynn), into the hospital to see his wife, when the doctors are in fear of her life.

Florette gives birth to twins and decides she really wants them after all. Mrs. Kempner, whose baby is born dead, offers to take care of them. Meanwhile, Dr. Lee (Henry O'Neill) is battling for Grace's life. The baby is saved, but Grace dies. Jed starts to leave the hospital, but Miss Bowers stops him and hands him the baby with a message from his wife that she wants the baby to live the life she might have lived.

Torchy Plays with Dynamite (*Warner*)

Own Theatre. 11 a.m.

Cast: Jane Wyman, Allen Jenkins, Tom Kennedy, Sheila Bromley, Joe Cunningham, Eddie Marr. **Director:** Noel Smith.

This production introduces Jane Wyman in the part of the famous wise-cracking girl reporter, Torchy Blane. She is sent to gaol for speeding, and before her boy friend, Lieutenant Steve McBride (Allen Jenkins) can get her out she meets "Jackie" Maguire (Sheila Bromley), who turns out to be the girl friend of Denver Eddie (Eddie Marr), an escaped bandit. Winning the girl's friendship, they effect an escape from prison and head for San Francisco—to contact Denver Eddie. By arrangement, McBride and his dumb assistant, Gahagan (Tom Kennedy), fly ahead to await Torchy's arrival.

Following a series of thrilling and exciting events, culminating with a hilarious all-in wrestling match, McBride and Gahagan finally capture Denver Eddie.

The Midas Touch (*Warner*)

Own Theatre. 11 a.m.

Cast: Barry K. Barnes, Judy Kelly, Frank Cellier, Iris Hoey, Anna Konstam, Phillip Friend, Eilenn Erskham, Scott Harold, Eliot Makeham. **Director:** David MacDonald.

"The Midas Touch" is the story of a Welshman who outgrows the superstitions and beliefs of his childhood and escapes from the little mountain village in which he was born. Through sheer ruthlessness he succeeds in turning everything he touches into money-making propositions, but when a clairvoyant predicts his death the old superstitions of his childhood return.

Frank Cellier is the Welshman—a hard, self-centred steel millionaire, while Barry K. Barnes is his assistant, equally capable, but without his chief's ruthlessness. Judy Kelly is seen as the girl who originally had inspired Cellier in his work, but eventually falls in love with Barnes. Iris Hoey is Cellier's scatter-brained, shallow wife.

A Woman is the Judge (*Columbia*)

Own Theatre. 10 a.m.

Cast: Frieda Inescort, Otto Kruger, Rochelle Hudson. **Director:** Nick Grinde.

This stirring, emotional drama traces in absorbing detail the career of Frieda Inescort, a woman judge, against a background of underworld intrigue and the rigid discipline of legal procedure. Rochelle Hudson is her daughter, while Otto Kruger brings a compelling force to his portrayal of the attorney, presenting the love *versus* duty theme with a new eloquence.

Parents on Trial (*Columbia*)

Own Theatre. 11.30 a.m.

Cast: Jean Parker, Johnny Downs, Noah Beery, Jun., Henry Kolker. **Director:** Sam Nelson.

The conflict between parental discipline and rebellious youth forms the basic theme of "Parents on Trial." Depicting the dangerous effects of an unsympathetic attitude in the home, the film tells the story of a youthful romance. Jean Parker and Johnny Downs are the two youngsters whose love causes a storm of conflict to descend on their innocent heads. Her romance with Johnny Downs, a student designer of airplanes, arouses the parental disapproval of Henry Kolker, her domineering father. Nana Bryant has the rôle of a modern-minded mother.

Behind Prison Gates (*Columbia*)

Own Theatre. 2.30 p.m.

Cast: Brian Donlevy, Jacqueline Wells, Dick Curtis, Richard Fiske. **Director:** Charles Barton.

More than three-quarters of the film takes place within the walls of a large cell-block and startling exposures are said to be made of the manners and habits of present-day prison life. A new and novel element of suspense is injected when Brian Donlevy, dare-devil detective, masquerades as a convict in order to apprehend a gang of bank robbers. Jacqueline Wells is featured in the rôle of a dead outlaw's sister.

The Star Maker (*Paramount*)

Carlton Theatre. 10.30 a.m.

Cast: Bing Crosby, Louise Campbell, Ned Sparks. **Director:** Roy Del Ruth. Also showing: "Barnyard Brat" (one-reel).

Million Dollar Legs (*Paramount*)

Paramount Private Theatre. 3 p.m.

Cast: Betty Grable, Jackie Coogan.

Wednesday

Coast Guard (*Columbia*)

Own Theatre. 2.30 p.m.

Cast: Randolph Scott, Frances Dee, Ralph Bellamy, Walter Connolly. **Director:** Edward Ludwig.

One of Columbia's most important productions in this year's schedule, "Coast Guard" should prove a winner wherever it is shown. Unique in theme and based upon actual incidents in the thrill-tense history of the United States Coast Guard, the story presents a departure from the beaten path of action melodrama. It is dedicated to those courageous men who have risked their lives in the pursuance of duty, and reveals the manifold activities of an organisation which protect the shores.

Golden Boy (*Columbia*)

Own Theatre. 2.30 p.m.

Cast: William Holden, Barbara Stanwyck, Adolphe Menjou, Ed Brophy, Sam Levene, Joseph Calleia. **Director:** Rouben Mamoulian.

"Golden Boy" is based on the world-famous Clifford Odets' stage play and tells the stirring drama of a tragic conflict waged within a young prize-fighter, in his attempt to suppress his artistic nature. William Holden was awarded the leading rôle after the company's extensive world search for an actor with all the necessary qualifications, and according to advance reports, he should prove to be one of the screen's greatest finds in years.

By advance information, Rouben Mamoulian has yet another record-break[illegible] to add to his long list of successes.

Our Leading Citizen (*Paramount*)

Paramount Private Theatre. 10.30 a.m.

Cast: Bob Burns, Susan Heyward.

Island of Lost Men (*Paramount*)

Paramount Private Theatre. 3 p.m.

Cast: Anna May Wong, J. Carrol Naish.

"Professor Mamlock" "A" Certificate

Miss Cohen, of Unity Films, announces that "Professor Mamlock," the famous Russian film exposing the Nazi regime, which was Trade shown on Tuesday morning, has been passed by the B.B.F.C. and is granted an "A" certificate.

"I Was a Captive in Nazi Germany" has also been given an "A" certificate.

Questions in Commons

HOW SECURITY CENSORSHIP SYSTEM WORKS

EXPLANATION ON ADMINISTRATION

IN the House of Commons on Friday, G. LE MANDER asked the Lord Privy Seal, as representing the Minister of Information, whether the Ministry of Information accepted responsibility for the security censorship to be now exercised by the British Board of Film Censors; and what were the financial and administrative arrangements as between the Ministry and the Board; and whether newsreels, sub-standard films, films for export, and all other types were included.

EARL WINTERTON, who replied, said the answer to the first part of the question was in the affirmative. The Board acts under the instructions of the Ministry in this matter, and its staff is being reinforced by the Ministry. The Board charges the producers the usual fees for censorship of films for this country; in the case of films for export, where each individual copy has to be examined, a fee is charged for each reel censored. Drawback is allowed where imported films are censored before re-export. The censorship of films for showing in this country is voluntary, but no films may be exported without being censored. It is consequently in the interests of all film producers, including producers of newsreels, sub-standard to all other types, to submit their firms for security censorship.

Safeguard Against Studio Closing

In the House of Commons on Wednesday COMMANDER LOCKER-LAMPSON asked whether Sir Samuel Hoare, Lord Privy Seal, would prevent the premature closing of film studios, which might be used for propaganda purposes.

SIR SAMUEL replied that the matter was receiving close attention. Steps had already been taken to safeguard the position as far as circumstances permitted.

L.C.C. RULING ON TRADE SHOWS

Reply to Critics' Circle Problem

The position of the Press at Trade shows has been the subject of correspondence between the Critics' Circle and the L.C.C.

The Council has now replied to the critics' letter, date May 4, on the subject of the notice issued by the Council to the kinematograph Trade Press prohibiting the showing of any uncensored inflammable film in the presence of Press representatives at any film show that might otherwise be exempt from control (*e.g.*, a bona-fide show to prospective customers).

The Council's decision is announced in the following terms:—

"With regard thereto I am directed to inform you that, without prejudice to the legal position, the Council is prepared for the time being to take no action in respect to the admission of representatives of the Press to Trade shows where censored films only are shown, but that, if without the consent of the Council, uncensored films are shown at Trade shows, at which representatives of the Press are present, the Council will reserve all rights to take such action as it may be advised."

A scene from the Pathe reissue FRENCH LEAVE, featuring Edmond Breon, Betty Lynne, John Longden, The Roosters and Oliver Wakefield

PATHE TO REISSUE "FRENCH LEAVE"

Famous War Time Farce

IN view of recent events and the call for feature films of an hilarious and patriotic character, W. J. Gell, managing director of Pathé, announces that he will reissue the famous war time farce, "French Leave," one of the greatest successes of all time.

This Welwyn production received a tremendous ovation by Press and public and was the subject of much favourable comment in the KINE. Undoubtedly, the idea of reissuing such a fitting attraction as "French Leave" is an excellent one.

The locale of the film's story is the western front, where a saucy mademoiselle, a likeable but blustering old General, and a company of British Tommies keep the film moving hilariously from start to finish. Norman Lee directed, and the cast is headed by Edmond Breon as the peppery old General, Betty Lynne, John Longden, John Wickham, Oliver Wakefield, Arthur Hambling, Frederick Burtwell, and the famous war time Roosters Concert Party.

Brand new prints and the whole range of advertising accessories, including lithographed 6- and 12-sheet posters, are available. All inquiries should be addressed to Pathé Pictures, Ltd., 103-111, Wardour Street, or the following branch addresses:—

Birmingham, 75, Station Street. Phone: Midland 0742. Cardiff, Dominion House, Queen Street. Phone: Cardiff 7803-4. Glasgow, 114, Union Street. Phone: Central 1965-6. Leeds, 10, Mill Hill. Phone: Leeds 27814. Liverpool, 23, Islington. Phone: North 0268. Manchester, 8-9, Hardy's Buildings, Victoria Road. Phone: Blackfriars 7699. Newcastle-on-Tyne, 208, Westgate Road. Phone: Newcastle 28474. Dublin, 9b, Lower Abbey Street. Phone: Dublin 43221.

Novel Trade Show for "Lady of the Tropics"

M-G-M announces that "Lady of the Tropics," with Robert Taylor and Hedy Lamarr, is now in the programme of the Empire Theatre, Leicester Square.

Any exhibitor wishing to view the film will be welcomed at the Empire Theatre at any time this week up to Thursday evening on the presentation of his Trade card. Times of showing: 10, 12.10, 2.20, and 4.30.

TRADE SHOW DIARY—continued

Kinemas Back to Normal—Nearly

FRESH MOVE TO EXTEND HOURS OF OPENING

Joint K.R.S.—C.E.A. Memorandum to Home Office

MATINEE PRICES TO BE ABOLISHED

RESPONDING, for the second time within a week, to the nation-wide appeal of the Film Industry, the Home Secretary on Thursday last acknowledged the justice of the Trade's request, and extended the opening of kinemas this time throughout the country.

With the opening of kinemas in all areas (subject to police permission) up to 10 p.m., with the exception of the Central London district, an effort is to be made by the C.E.A. and K.R.S. to obtain further extensions of the opening of kinemas, particularly in the area named.

The mane objection to later hours in the West End is the crowding of streets at the close of the performance. It is considered that there are a few theatres which are so situated that no congestion is likely to be caused. These and the news theatres, with their small capacities, it is argued, should be given special consideration.

A memorandum is being prepared by D. E. Griffiths and W. R. Fuller for submission to the Home Office, and this will be followed by another trade deputation.

The concession was subject, as before, to the discretion of the chief constables in the various areas, who may prohibit reopening of particular premises where the public might be exposed to exceptional risk in the event of an air raid.

Restrictions are enforced in the West End of London, by which houses within 1½ miles of Leicester Square are only allowed to operate until 6 p.m. At the moment there is a certain reluctance on the part of the public to be abroad, in any considerable numbers, after the black-out deadline, and the rule as allowed by the Government practically limits patronage therefore to people living in the near neighbourhood.

Speeding Up Returns

Arrangements for film bookings are comparatively simple, as the K.R.S. and C.E.A. nave agreed to carry on with programmes in the same order as originally booked, as though the lapse of time had not occurred. A good many adjustments have, of course, to be made to cope with broken periods, and there has been a certain amount of anxiety to make sure that kinemas had programmes ready for immediate reopening. This led in some cases to a reluctance to return films to the renters, who themselves were unwilling to send out more when there are returns outstanding.

On Friday and Saturday last substitute programmes were exhibited. On Sunday the normal Sunday bookings were shown, and on Monday (September 18) the pictures booked for September 4 were shown, except in the areas where these releases were only postponed until September 11.

Complete and prompt unanimity greeted the proposal that cheap matinée prices should be abolished. This was put forward at the meeting of the C.E.A. Executive and confirmed when the general Trade Committee met at Victory House later on Wednesday morning. Each of the big circuits notified adherence to this principle.

This was the meeting which appointed the successful deputation to the Home Office to ask for general reopening. The Trade representatives were: E. J. Hinge, D. E. Griffiths, H. P. E. Mears, S. Eckman, S. K. Lewis, C. P. Metcalfe, T. France, E. Lightfoot, A. Jarratt, Wilfred Phillips and J. Mather, together with W. R. Fuller and F. Hill. It will be noted that on this deputation important additions to the previous one were made in the shape of Manchester, Leeds and Birmingham representatives.

Handicapped by Black-out

At present the suggested relaxation in the drastic nature of the black-out has not taken place. It is recognised throughout the Trade that the evening business is very severely crippled by the reluctance of the public to travel under the difficult conditions that prevail, and it is no secret, therefore, that the kinema can hardly expect to do more than break even, if all goes well.

There is the satisfaction of keeping contact with the picture-going public, and the dispersal of staffs has been averted, and that is as much as can be said. As was pointed out to the Home Office, the continuance of the closure would have meant 30,000 workless employees, and no doubt this consideration, coupled with the need for maintaining public spirit, brought the balance down, in the judgment of the Government, in favour of the opening order.

Although Wardour Street is functioning almost as usual, the present policy of the renting houses is to perfect Langley Park centre so that it may act not merely as a distributing depot, but as a centre from which all business can be conducted in the event of a subsequent evacuation from the West End. This matter is, amongst other problems, under consideration by the K.R.S.

Police Chief Wants Report of Attendances

SALFORD CONDITIONS OF OPENING

REPRESENTATIVES of the Manchester and Salford Exhibitors' Committee of the Manchester Branch C.E.A. on Friday met the Chief Constable and Assistant Chief Constable of Manchester and the Deputy Chief Constable for Salford concerning the conditions for the opening of kinemas in their areas.

Permission to open the kinemas from 10 a.m. to 10 p.m. was granted, subject to certain conditions which include: Closing hours of kinemas and theatres in Oxford Street and Ardwick Green to be staggered to range from 9.30 p.m. to 10 p.m.; no one to be admitted without a gas mask; overcrowding not to be permitted.

Managers have been asked to supply the Chief Constables with periodic reports on the numbers attending their theatres at given hours, so that they may know how many people are disgorged into the street at any time.

The rota for closing hours will be revised each week.

About 140 kinemas in Manchester, Salford and Stretford, employing about 3,000 persons, are concerned. Some kinemas, chiefly those in the central area, are expected to take advantage of the proposed 10 a.m. opening time, but the majority will not open before 12 noon.

STAGGERED HOURS AT ST. HELENS

Bolton Questionnaire

Kinemas in St. Helens have adopted staggered hours of closing, so as to avoid a rush of people on to the streets at 10 p.m. The programme at the Savoy finishes at 9.15 p.m., the New Hippodrome at 9.30 p.m., the Capitol 9.35 p.m., and the Rivoli 9.50 p.m.

Bolton Chief Constable has submitted a questionnaire to kinema proprietors on his proposal to stagger closing times of the theatres in the centre of the town in order to prevent a rush of people on to the streets at 10 o'clock, when the kinemas close.

He is waiting for a reply to his questionnaire before introducing the scheme.

LECTURES TO STAFF ON A.R.P.

Compulsory at Chesterfield

The Chief Constable of Chesterfield, T. Wells, has arranged lectures on A.R.P. matters, with the police in an advisory capacity, to kinema staffs and managements.

Mr. Wells invited about 50 managers, operators and other staff men to meet, and before granting permission to reopen kinemas he concisely stated what he expected. He emphasised the great responsibilities to the public, and members of the Fire Brigade demonstrated how to deal with an incendiary bomb, and the simplest method of extinguishing it.

For several weeks kinema representatives in the district will compulsorily attend the police headquarters for a series of drills, etc.

Children Must Have Guardian

During the period kinemas in Colwyn Bay closed managers and staffs met at the [illegible], Colwyn Bay, each morning for a course of A.R.P. lectures given by the [illegible] instructor. All are now fully trained.

Apart from special matinées children under 14 years of age are not now admitted to kinemas unless accompanied by an adult guardian. Children in arms are not admitted to any performances.

STAFF SHORTAGE

Plymouth Hall Closes

As with many towns, Plymouth kinemas have lost a number of operators because of Service call, and have had difficulty in replacing them. One small Plymouth kinema has had to close down as a consequence of loss of staff.

The order that a watchman should be kept on the premises 24 hours is another difficult problem that the small houses have to face.

Torquay Corporation is to provide stage equipment at the Pavilion at a cost of £274.

Arthur Moss and Thomas France, president and past president of the London and Home Counties branch of C.E.A. whose efforts have secured Sunday opening for all kinemas in the West End

Plea in Commons for General S.O.

LOCAL PREJUDICES SHOULD BE OVERRULED

A VIGOROUS plea for general Sunday opening was made by Captain Victor Cazalet during a debate on the progress of the War. He urged that where necessary local prejudices should be overruled and Sunday kinemas granted by Administrative Order.

Several members urged that the kinemas should be opened. Sir Archibald Sinclair, the leader of the Opposition Liberals, said that surely they could have, in the evacuated areas, a little more entertainment, at any rate in the mornings and even in the evening, though not perhaps to the full limit of capacity of kinemas and theatres at night.

In conclusion, Sir A. Sinclair urged that consideration should be given to the entertainment of the troops, especially in those parts of the country where the problem was really pressing.

Captain Victor Cazalet pleaded that the Lord Privy Seal should, by administrative action, do what he could to secure the opening of kinemas on Sundays in country districts. Everyone was aware that some millions of people were now added to the population in country districts. In many of them kinemas were not open on Sundays, and there was, he believed, a general demand that those people who were used to kinemas being opened in London on Sundays should have the same facilities in the countryside. There were also a large number of people whose only day of recreation was Sunday.

In these times, local prejudices, which might have prevented the opening of kinemas in the past, should be overruled, if possible, by administrative action by the Government.

John McGovern declared that if there was one thing more than ever destined to bring about a revolution in this country, it was the continual closing of the kinemas, because they had become so much a part of the lives of the people. Pictures were the best recreation that the people could get, and everywhere the people were grumbling about this encroachment on their enjoyment.

L.C.C. AGREES TO SUNDAY FILM SHOWS

Lead Followed by Essex, Surrey and Middlesex

Following a meeting between the Home Office and Arthur Moss and Thomas France, of the London and Home Counties branch of the C.E.A., all kinemas in the West End were allowed to open from 13 a.m. to 6 p.m.

As the result of a further interview with Herbert Morrison, M.P., leader of the L.C.C., the two delegates obtained permission for these theatres to open on Sundays at 2 o'clock, with the performance starting at 2.30 p.m.

Outside the West End area kinemas were permitted to open their doors at 4.30 and begin the screenings at 5 instead of 5.30 p.m., as under normal circumstances.

Similar concessions in regard to Sunday opening have been granted by the Middlesex, Surrey and Essex County Councils.

INCREASED CALLS ON C.T.B.F.

Midland Secretary's Appeal to Exhibitors

While in the main, staffs of kinemas in the Birmingham area were retained during the temporary closing of the houses, there was an increase in the calls upon the Birmingham and Midland Trade Benevolent Fund.

Under the prevailing circumstances W. L. Grice, hon. treasurer, through the KINE., issues a special appeal to kinema managers and others to make the best possible effort they can to augment the returns from the collecting boxes they hold. These should be cleared periodically, as in the past, and the contents forwarded to him.

He points out that, so far as can be seen, the Fund's income will suffer this year by reason of the cancellation of the Birmingham kinema banquet and ball. This was fixed for Tuesday, November 14, at the Grand Hotel, Birmingham, but has now been cancelled.

VERSATILE STAFFS

One provision of the permission to reopen kinemas in Ashton-under-Lyne is that the staffs should receive training in first aid and anti-gas precautions, and also be equipped and trained to deal with outbreaks of fire.

Children under sixteen years of age, whether accompanied by an adult or not, are not admitted after 6 p.m.

The music licence of the Palace Theatre (Kinema), Burnley, Lancs., has been transferred from Jesse Herbert Linscott to Robert Winlow; and the music licence of the Odeon, Burnley, from Percy Artingstall to Fred Barker.

KINEMAS WITH AIR RAID SHELTERS

Gaiety, Southampton, Uses Century Old Cellars

The only kinema in Southampton with its own air raid shelter is the modernised Gaiety.

The manager, F. A. Davis, who is an A.R.P. warden, decided to use some old cellars under the building as a shelter. A few alterations were made, and the Gaiety now has a public air raid shelter with accommodation for 110 people and three separate entrances.

"The cellars are centuries old," Mr. Davis told our representative, "and the masonry forming the ceiling is at least 3 ft. thick."

Another Southampton manager who is an A.R.P. warden is C. Scott-Buccleuch, of the Forum.

Alexandra, Salford Evacuation Test

The Alexandra, Salford, possesses its own air raid shelter which accommodates 150-200 persons. It comprises a series of basement cellars which, during the closure, were cleaned out, propped and limewashed, and seats and radio installed by Manager L. Chesworth.

Anxious for suitable publicity, Mr. Chesworth organised a Saturday's matinée at which the majority of patrons were children, an evacuation exercise from theatre to shelter. Elder children were appointed prefects to assist. They passed out row by row in single file and assembled in the basement. After a short address by Mr. Chesworth they then filed through an alternative way out—back to the kinema and the show. Actual time in and out, 44 minutes.

Anna Neagle in the title role of NURSE CAVELL shortly to be Trade shown by RKO-Radio

No Upsetting Changes in Transport Services

HOW CONTRACTORS WILL CARRY ON

Assurance to Portsmouth C.E.A.

THE arrangement made by film transport contractors to maintain their usual service were explained to exhibitors at a special meeting of the Portsmouth branch on Sept. 14.

L. J. LAWES, of the Marmion Film Transport, stated that it was proposed to make a change-over on Saturday-Sunday night, but they would be unable to make another change-over on Sunday-Monday night. They would endeavour to make the mid-week change-over, but it was problematical how long they would be able to continue this, owing to the very meagre allowance of petrol under the rationing scheme. The members of the branch, however, could rest assured that they would do everything in their power to give them the service to which they had been accustomed. They should endeavour to carry on at the flat rate, but if they found this impossible they had no doubt that the members would agree to an additional charge.

MR. CLARKE said that so far as he could see this would only affect the Sunday programmes. They would have to play the same films for the first four days of the week.

MR. BAKER suggested that this could be overcome by arrangement with the renters. There was no reason why the Sunday and Monday programmes should not be picked up at the same time, and the renters could wait for the return of the Sunday programmes.

No Half-price for Soldiers

It was stated that exhibitors had been approached by the military authorities to allow men in uniform into the kinemas at half-price, and F. B. B. BLAKE said that when they reopened they would find that 75 per cent. of their audience were in uniform. He moved that in view of the parlous times through which the kinemas were passing they should reply to such applications that it was not possible to consider reduced prices.

MR. HOLLAND seconded, and this was carried.

MR. ELLIOTT raised the question of classified advertising, and MR. CLARKE said he thought this matter would solve itself. There would be no need for big advertisements.

The SECRETARY reported that he wrote to the Portsmouth and District Bill Posting Company asking that their posters should be allowed to remain on the hoardings without further charge until the kinemas reopened. There would be no charge during the time of closing.

It was decided to send the company a letter of appreciation.

Lighting Charge Concession

In response to an application from the branch asking for a suspension of the maximum demand tariff during the enforced closing of the kinemas, B. Handley, engineer and manager of the Portsmouth electricity undertaking, also wrote stating that as from September 3 only the units consumed would be charged for, on the alternative tariff lighting rates.

MR. CLARKE said that the suspension of the kilowattage charge was a valuable concession. It was now up to them to keep their electricity consumption as low as possible.

The SECRETARY stated that he had written to the branch transport contractors asking if they had made arrangements for the transport of films so that the usual service could be maintained as soon as the kinemas in the area were reopened.

The General Secretary forwarded a copy of the reply which had been received from T. O'Brien, on behalf of the N.A.T.K.E., putting forward the conditions which it was proposed should be applied to the training of female operators during the war.

MR. CLARKE said that they had no agreement with the N.A.T.K.E. and no conciliation Board operating in Portsmouth, and he thought they could let the matter rest for the present.

Fire Watchers

Arising out of a communication from the General Secretary with regard to the regulations dealing with fire watchers in kinemas, the VICE-CHAIRMAN remarked that all they could do was to perfect their fire-fighting apparatus to the best of their ability and to have watchers on duty during the whole 24 hours of the day, so that their kinemas were never left.

He also advised them to provide draw taps for hoses and filling buckets in case their hydrants might not be available in an emergency. Until other apparatus was available hoses with spraying jets and buckets of sand were the only precautions they could take against incendiary bombs.

Notification was also received in another letter from Mr. Fuller that the G.-B., A.B.C. and Odeon circuits had authorised him to inform branches that they might treat their circuit managers as nominees for the respective halls during the present emergency.

C. PHILLIPS reported that certain expenses had been incurred in respect of the proposed kinema ball on October 18, but it was pointed out that it would not be possible to proceed with the arrangements under existing conditions, and it was agreed that the matter should be left over for the present.

"BAND WAGGON" IN ACTION

Big-hearted Arthur Askey and Richard (Stinker) Murdoch in a scene from BAND WAGGON, which Marcel Varney is directing at Shepherds Bush

SUSSEX SUPPORTS FEMALE OPERATORS SCHEME

Morning Opening Suggestion Deferred

SUPPORT for the scheme for the training of women operators to take the place of men during war time was forthcoming at an emergency meeting of the Sussex C.E.A., and head office was informed that branch members would be recommended to employ women operators under the scheme provided male operators are not available.

HERBERT SHANLY emphasised the vital importance of providing entertainment in these times of strain, and said that surely the operator would come under the schedule of reserved occupations in much the same way as members of the electrical industry did.

S. H. PARSONS said that he thought kinema staffs generally were reserved occupations.

For the guidance of the members, it was decided that the secretary (Arthur Daniels) should make official inquiries on the subject and report to the branch.

Police Chief's Help

DAN BENJAMIN, who presided at the meeting, spoke of the co-operation of the Brighton Chief Constable (Capt. W. J. Hutchinson) in enabling the local kinemas to open immediately permission was given by the Home Office, and said that he had given an assurance that the members fully appreciated the necessity for observing meticulously the A.R.P. and lighting regulations, not only as they affected the front of the house, but also in the operating-box, and he felt that there would be no cause for complaint.

Permission has been given for these local halls to be open until 10 p.m., but HERBERT SHANLY suggested that the members might consider the advisability of asking for permission to open in the mornings. He recalled that in the last war there was some considerable demand for morning entertainment.

D. BENJAMIN

R. H. AINSWORTH said that this might lead to staff difficulties, particularly in the case of those members of female staffs who are married.

DAN BENJAMIN thought that this was a matter that might very well wait, particularly as there seemed every hope of a much desired modification in the stringent blackout regulations, and it was then agreed to defer any question of alteration of hours for the present.

Trained Staffs

It was reported that, before permission to reopen was given by the Home Office, managements and staffs of all the Brighton and Hove kinemas had taken a course in A.R.P. and first-aid—and all passed their examination, the lowest marks obtained being 68 and the highest well up in the 90's.

The certificates were presented by Coun. B. Dutton Briant (A.R.P. Committee chairman), who thanked the exhibitors for their co-operation in helping so valuably to make the entertainment houses safe to the public in the present difficult times.

The lectures were held at the Astoria, and cordial thanks were extended to A. J. Sadler (manager) and the A.B.C. circuit for this help.

For the "Evas"

In view of the large number of evacuees in Brighton, the CHAIRMAN suggested that Brighton and Hove exhibitors might care to undertake a scheme for entertaining, say, 10,000 children during the Christmas holidays. The idea was sympathetically received, but in view of the expressed desire of the Government not to have great crowds congregating together more than necessary, it was decided to defer this matter also.

Advertising Economy at Bristol

1½ INCH SINGLE COLUMN LIMIT

There was a long discussion on the question of reducing advertising and a form of collective advertising in newspapers, at the meeting of the Bristol branch C.E.A. Proposals were put forward for limiting advertisements to 1½ in. single column, and that advertisements should not exceed 1 in. single column any day except Saturday when they should be 1½ in. long.

Bert Riego urged that they should fix a maximum, and that an exhibitor could take what space he wanted to provided he did not exceed the maximum fixed.

I. A. N. Beadle said they should get down to some standard form of advertising for all kinemas in the city, and that the theatres' advertisements should appear in alphabetical order.

It was decided that the secretary should write to the management of every kinema in the city, and ask if they would co-operate in the scheme; if not, would they reply stating their reason for refusing, such replies to be considered at the next meeting of the branch, to be held on the following Wednesday.

A. B. Atkinson said many houses in Bristol ran children's matinées on Saturdays, either in the morning or afternoon, and he would like to know what the majority of members intended to do, whether they intended to run them as usual, or whether they would discontinue them. If they were going to continue these matinées, then they should see that every child brought a gas mask.

The secretary said a local paper which was appealing for sporting equipment, games, etc., for service men overseas had asked whether the kinemas would allow patrons to leave gifts of this kind at the theatres. The gifts would be collected and removed to a central depot.

The appeal was acceded to.

A.C.T.'s Appeal to Studios and Laboratories

"WITHHOLD DISMISSAL OF STAFFS"

IN view of the Government's intention to enable a continuance of production, the A.C.T. has addressed an appeal to studios and laboratories to withhold dismissals of staffs.

The statement says that reports received by the Executive Committee indicate that a very large proportion of its members have either been dismissed or are under notice.

In view of the declared intention of Government departments that production shall continue (a policy substantiated by the placing of the majority of film technical grades on the schedule of reserved occupations) difficulty may be caused in the near future by such dispersals of staff.

It is appreciated the country is going through a period of economic reorganisation, the report adds, but it should nevertheless be pointed out that, in addition to the question of individual hardships, which in many cases is not inconsiderable, national interest may also suffer if, when production is demanded, there is difficulty in obtaining crews of experienced technicians.

The A.C.T. therefore trusts dismissals of staffs by production and processing companies will be withheld, or, in such cases where notice has already been given, the companies concerned will explore every possibility with a view to withdrawing such notices.

From the Editor's Letter Bag

KEEP THE STUDIOS OPEN

S. L. Bernstein's Plea

THERE is a danger of the arrest of film production in this country and of the dissipation of those technical and creative talents which have been developed in the past few years.

The last war put a stop to the British film production of those days; and it took many years and great pains to restore the conditions in which film production could progress. The most important factor in the restoration of those conditions was the passing of the Quota Acts. Dubious and irresponsible finance next threatened the integrity of the Industry.

Fortunately we rid ourselves of these influences; and in the last year or so the British film has been well on the way to becoming soundly established.

Now there are rumours that the quota is to be suspended or abolished. This must not happen. There are two good reasons why we must continue to make British films.

For one thing, British kinemas rely on British films; the public has always wanted good British films. Without them, the exhibiting side of the Industry will move towards cultural and financial bankruptcy.

But there is a more vital argument. For consumption both at home and abroad we must produce films of British life which will indicate, implicitly, the things we are fighting for. The days of crude propaganda are over; we are more sophisticated these days. Appeals from prominent actresses dressed in nurses' uniforms will not affect us as they once did.

But, if we are more sophisticated, we are not less human. We want to see, on our screens, the records of everyday English life, the friendly backgrounds of Wapping or the Lake District, which are the informing element of the best British films. Further, such films will be a resounding voice in neutral countries which are not unaware of the contributions of English culture and civilisation.

There is labour and talent in this country for the making of good films—not the million-pound "epics" which so often bore the public and bankrupt the producer, but the good, honest, unpretentious stories in which we have shown such promise. The labour can be spared for this nationally vital work; the talent is available, not necessarily amongst the tired and elderly film promoters and financiers, but amongst the younger and more inventive of our film workmen.

SYDNEY L. BERNSTEIN

Edinburgh Divided on Abolition of Matinee Prices

SECOND VOTE DECIDES 3 O'CLOCK LIMIT

EDINBURGH members of the C.E.A., meeting on Friday morning, when kinemas were reopened, after a long discussion, agreed that there should be no matinée prices after 3 o'clock.

It was the second of two meetings in three days. A. S. Albin presided, and there were attendances at both meetings of some 25 members. They were held in the office of the honorary secretary (Graham Salmon).

R. M'LAUGHLIN, speaking of his experience in houses which had been opened for some days, said even in reception areas, miles away from any question of bombing, there was practically no business at night. They might, he said, be compelled to alter their hours of opening altogether, to open earlier and close earlier. It was not so bad just now, but in the dark November nights people would not come out at night. He thought there should be no matinée prices after 3 o'clock.

Coun. J. R. POOLE thought they should continue their matinée prices for a week and see how things worked out. They should try to retain the confidence of the public and not let them think the kinemas were profiteering.

J. K. STAFFORD POOLE moved that there be no matinée prices after 3 o'clock, but an amendment that there be no matinée prices was carried by 14 votes to 12.

On a second vote the original motion was carried by 12 votes to 8.

On a discussion about the practicability it was agreed to make strong representation that on a certain date bookings already made should be adhered to.

It was agreed also that, as price substitute programmes which are being received in the meantime are to be discussed with the renters, no exhibitor should agree to any terms which the renter proposes without first referring the secretary for confirmation.

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BRITISH NATIONAL FILMS

have now completed

"Old Mother Riley Joins Up"

Tentative Trade Show Date:
FIRST WEEK IN OCTOBER.

We propose, if at all possible, to proceed with normal production, which will consist of another SYD ("WANTS TO KNOW") WALKER vehicle—a sequel to "OLD MOTHER RILEY JOINS UP" and a musical revue.

THE PUBLIC REQUIRE "ESCAPE" AND AMUSEMENT — WE WILL PROVIDE THEM.

MAURICE OSTRER

... and ...

EDWARD BLACK

have pleasure in announcing that GAINSBOROUGH PICTURES are to continue production at GAUMONT BRITISH STUDIOS, SHEPHERD'S BUSH, with "BAND WAGGON," starring Arthur Askey, Jack Hylton, Richard Murdoch and Moore Marriott, for GENERAL FILM DISTRIBUTORS.

Their forthcoming programme includes the film version of "CHARLEY'S AUNT," starring Arthur Askey, Moore Marriott and Graham Moffatt. This will be followed by "REPORT ON A FUGITIVE," which will star Margaret Lockwood and Michael Redgrave.

Future vehicles for Will Fyffe and the "Crazy Gang" (Nervo and Knox, Flanagan and Allen, Naughton and Gold) will be announced shortly.

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ON THE FLOOR—

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starring

PAUL ROBESON

NOW BEING EDITED FOR EARLY SHOWING—

GEORGE FORMBY

in

"COME ON GEORGE"

and

CLIVE BROOK

in

"RETURN TO YESTERDAY"

★

WATCH FOR FUTURE ANNOUNCEMEN

"GOLDEN BOY"

American reviewers have gone into ecstasies over GOLDEN BOY, which Columbia is Trade showing next Wednesday afternoon. The cast is headed by William Holden, Columbia's star discovery, Barbara Stanwyck and Adolphe Menjou. Critics have declared GOLDEN BOY to be a "knockout from start to finish" and a picture that "promises a golden harvest for exhibitors"

G.T.C.'s £312,526 PROFITS BUT NO DIVIDENDS

Closure Made it Necessary to Conserve all Resources

By Our CITY EDITOR

PROFITS and income from investments of the General Theatre Corporation, which is managed by the Gaumont-British Picture Corporation, fell by £16,400 to £312,526 for the year to March 31 last.

With the net amount brought forward of £56,592, the total available is £369,118.

Income-tax and National Defence contribution require £25,501; interest on 6½ per cent. first mortgage debenture stock £126,820; interest on 5½ per cent. debenture stock £8,184; reserve for amortisation and depreciation of leasehold properties, etc., £3,100; and special depreciation reserve £20,000. Together, these items require £183,605.

The dividend on the participating preferred ordinary shares is kept down to the 9 per cent. payment announced in February last, so that holders are getting 6 per cent. less this time. But reimbursement to the managers of management expenses and remuneration is again £35,000.

Referring to the reduced dividend, the directors point out that the closing of the Corporation's theatres by Government order immediately upon the outbreak of war has rendered it necessary for the Corporation to conserve all its resources at this time.

They have also decided to transfer £50,000 of the available profit to general reserve, and to carry forward the balance of £63,014.

The reserve allocation a year earlier was £35,000, while the final dividend of 6 per cent. then paid on the preferred ordinary shares took £25,000.

On the basis of these figures the net profit for the year works out at only £5,700 less at £93,900.

The balance-sheet shows current assets amounting to £158,700, against current liabilities of £45,200.

The eleventh annual general meeting will be held at Film House, 142-150, Wardour Street, London, W.1, on Wednesday, September 27, at 11 o'clock a.m.

NEW COMPANY

A private company (Mid-Devon Cinemas, Ltd.) was registered on September 6. Capital, £2,750 in £1 shares (750 ordinary and 2,000 6 per cent. redeemable cumulative preference). The objects of the company are to acquire the business carried on at Moreton Hampstead and Bovey Tracey as "Clayton and Collings-Wells," kinematograph, theatre proprietors, etc. The first directors are: Edmund B. Clayton, 45, Sylvan Road, Exeter, gent., and Leonard C. Collings-Wells, Horslake, Cheriton Bishop, gent. (both permanent subject to each holding £200 shares). Solicitors: Ford, Harris and Co., 23, Southernhay West, Exeter, and Exmouth. Registered office: Town Hall, Bovey Tracey.

George Robey and Lilli Palmer in a scene from A GIRL MUST LIVE (20th-Fox) which is showing at the Tivoli next week

Share Prices Show Slight Improvement

THE decision to reopen the majority of kinemas actually brought about a slight appreciation in the values of some kinema shares during the past week.

It is quite obvious, however, that takings during the current year will be badly affected. In these circumstances, it is to be hoped, Sir John Simon will overlook the Industry when he comes to make up his supplementary Budget.

Associated British Picture Corporation, which last week were down to 8s., recovered slightly to 8s. 6d., although the 5 per cent. debentures fell £4 to £85. Debentures are represented by property, and property is vulnerable in war time. P.C.T. participating preferred ordinary were also better at 15s. 9d., a rise of 9d., while the "B" preference were also 9d. up at 19s. 9d.

Most prices, however, were unchanged, and Mme. Tussaud's fell 3d. to 1s. 4½d., Moss Empires 6d. to 18s., Odeon 6d. to 5s., and Union Cinemas second preference 6d. to 9d.

Showing Next Week in London

Astoria.—"Serenade" (M-G-M).
Carlton.—"Invitation to Happiness" and "This Man in Paris" (Paramount).
Davis, Croydon.—"The Four Feathers" (U.A.).
Dominion.—"The Saint in London" (RKO-Radio).
Empire.—"Andy Hardy Gets Spring Fever" (M-G-M).
Gaumont.—"Bachelor Mother" and "Double Daring" (RKO-Radio).
Leicester Square.—"Second Fiddle" (20th-Fox).
London Pavilion.—"Whispering Enemies" (Columbia) and "Secret Journey" (Anglo-American).
Marble Arch Pavilion.—"The Story of Vernon and Irene Castle" (RKO-Radio).
Metropole.—"The Spy in Black" (Columbia) and "The Lady's from Kentucky" (Paramount).
New Gallery.—"Five Came Back" (RKO-Radio) and "The Missing People" (Grand National).
New Victoria.—"The Saint in London" (RKO-Radio).
Odeon.—"The Man in the Iron Mask" (U.A.).
Paramount.—"The Spy in Black" (Columbia).
Paris.—"Trois de St. Cyr" (United Curzon Corp.).
Plaza.—"The Star Maker" (Paramount).
Ritz.—"Good-bye, Mr. Chips" (M-G-M).
Tivoli.—"A Girl Must Live" (20th-Fox).
Warner.—"Naughty, But Nice" (First National).

FILM PRINTERS IN LIQUIDATION

Automatic Barnes (1932) Ltd., Affairs

Pursuant to Section 238 of the Companies Act, 1929, a meeting of the creditors of Automatic Barnes (1932), Limited, film printers, Wardour Street, London, W., the above was held recently when Mr. Kingerlee, a director of the company, presided, and it was reported that the shareholders had previously met and passed a resolution placing the company into voluntary liquidation with W. B. Cullen, of 4, Lloyd's Avenue, Fenchurch Street, E.C., and A. Granville White, 73, Cheapside, E.C., as joint liquidators.

According to a statement of affairs at July 31, 1939, the gross liabilities amounted to £21,624 2s. 10d., and the assets were estimated to realise £17,593 6s. Statement disclosed a deficiency of £4,030 16s. 10d.

The company, it was reported, was formed in January, 1932, with a nominal capital of £6,000, and took over certain assets of an existing business. The trading was fairly successful until March, 1938, at which date there was a credit balance on the profit and loss account of £177. Accounts for the 12 months to March 31, 1939, disclosed a loss of £2,857, whilst between April 1 and July 31 of the present year there was a further loss of £1,351. Towards the end of June last the directors considered that it would not be advisable to continue trading unless further capital was forthcoming, and on August 16 the debenture-holder appointed a receiver.

A resolution was passed confirming the voluntary liquidation of the company, with Mr. Cullen and Mr. Granville White as joint liquidators. A committee was also appointed consisting of the representatives of Messrs. Ilford, Ltd. (creditors for £6,987), Messrs. Gevaert (£2,530), and Messrs. Johnston and Sons (£321).

Where to Find Them

Association of Cine-Technicians. London address (3rd floor): 59, Shaftesbury Avenue, W.1. (Mr. Elvin and others to be seen by appointment).

Star Cinemas (London), Ltd., New Star Cinema, Aire Street, Castleford.—Castleford 2531.

British Film Production Association, Sackville House, 40, Piccadilly, W.1.—Regent 3101.

Newsreel Association of Gt. Britain and Ireland, Ltd., Sackville House, 40, Piccadilly, W.1.—Regent 3101.

Sound Equipment, Ltd., 112, Widmore Road, Bromley, Kent.—Ravensbourne 3707.

United Artists, Eaglehurst, Orch Hill Avenue, Gerrards Cross.—Gerrards Cross 3336.

British Lion:—
London Office and Circuit Department, 76, Wardour Street, W.1.—Gerrard 2882.
Bookings and Records, Beaconsfield Studios.—Beaconsfield 555.

Unity Films, Ltd., "Greenbanks," Chichester Drive, Saltdean, Sussex.—Rottingdean 9349.

Kodak, Ltd.:—
(Motion Picture Film Sales and Technical Service Departments) Harrow, Middlesex.—Harrow 4380.

Columbia Pictures:—
(Circuit Department, London Forces and Publicity Department), 79, Wardour Street, W.1.—Gerrard 4

Associated British Picture C. Film House, Wardour Street, W. Gerrard 4314.

M-G-M, Scotsbridge Mill, Scots , Rickmansworth.—Rickmansworth 3104, 2338, 3376.
Publicity Dept., 1, West Stre W.C.2.—Temple Bar 5658.
F. Appleby, 19, Tower St W.C.2. (10 a.m. to 4 p.m. Monday, dnesday and Friday).
G. West, Tuesday and rsday.—Temple Bar 8444.

Warner Bros. and First National London Branches, Warner H e, Wardour Street, W.1.—Gerrard

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FILM FLICKER AND ITS SOURCES

SHOOTING, PRINTING AND PROJECTION FAULTS

FLICKER in motion pictures, which was such a feature of early films, would be claimed as non-existent by the majority of people to-day. That it still exists, and presents the studio and theatre technician with important problems is evident from a discussion of the subject by members of the Society of Motion Picture Engineers which is reported in the Society's *Journal*.

Sources of flicker may be in (*a*) the original photography; (*b*) printing; (*c*) projection, and (*d*) background projection.

In (*a*) photography, set lighting, the negative film employed, irregular camera motion, including the motor system, and development may be responsible: one or all of these may operate, and where the flicker of one of these occurs with others, it becomes a serious matter.

In (*b*) the printing lab., lamp irregularity, positive stock, printer motion and development may each contribute flicker, while arc flicker, the intermittent shutter and the mechanics of the projector are possible sources. In background projection, photography, printing and projection faults may operate.

Arc Fluctuation

In the studio, when the films are being shot, it is the arc lamp which is likely to cause fluctuation of lighting and so render flicker possible. Arc lamp flicker generally resolves into slow periodic changes such as line voltage and carbon-rotation effects and very fast random fluctuations, whereas intensity changes of incandescent lamps are of a very slow and random nature, causing changes in brilliance and are dependent upon the regulation and stability of the power supply.

Negative film is known to have random changes in sensitivity, some stocks having cycle changes at the rate of one cycle in seven to 12 seconds. While these are not in themselves serious, if they coincide with other cycle changes resulting flicker would be noticeable.

Camera Irregularity

Irregularity of camera motion and of the motor system is likely to cause the worst type of flicker in the studio. The use of a slipping belt directly coupled to the shutter shaft may be a source of trouble, as the belt condition greatly influences the steadiness of the take-up. A sudden change in load in the motor system may increase this tendency to irregularity.

Belt Splice Jumps

In the printing process in the laboratory, where current is supplied from a generator or from rectified A.C., sufficient filtering must be used to reduce intensity changes. Normal ripple frequencies are beyond the greatest disturbing flicker rate, but 120 cycles in conjunction with other flicker frequencies produces a creeping density pattern in the projected picture.

Belt splices in older types of printer caused flicker due to periodic film speed changes as the belt splice passed over the pulley.

Projection Faults

Shutter flicker in projection is still an important problem and resolves into two separate factors. Constancy of light from frame to frame of a particular scene; mechanical accuracy of all parts; lack of mechanical resonances; and a stiff or non-resilient and well-damped motor-drive will all contribute to improvement.

Shutter variations amounting to 7 deg. have been observed, and the effects of shutter rate and the manner of eclipsing the picture must be considered.

The minimum rate is established by the frame frequency. During the period that the shutter is open a still picture is being projected, but it is possible to demonstrate a reduction in flicker by interrupting this still picture for a short interval of time by an additional blade. This, of course, essentially increases the frame frequency, but leads further to the possibility of other physiological factors. The question of two-bladed *versus* four or more bladed shutters of various dimensions, and one-sided or two-sided wipes, is certainly worthy of investigation. Undoubtedly, the best approach to the real solution is by an extensive series of studies.

These tests should be made by projecting a single frame or still picture at an intensity equalling that of the good theatre picture and always maintaining the same average amount of light on the screen regardless of shutter design. Further, these tests should include various values of eclipsing times from zero up, with all the darkness occurring in one interval and the same total amount of darkness broken up into two or more intervals, single *versus* double wipes, and instantaneous *versus* dissolving wipes. After reaching a definite conclusion for the most satisfactory combination, various periodic rates of irregularity could be superimposed upon the shutter action to obtain more definite and scientific data on this particular flicker effect.

Lorin D. Grignon, of Paramount Pictures, Inc., who delivered the introductory paper, also replied to questions in the discussion which followed.

The efforts of carbon manufacturers to produce carbons was referred to during the discussion, and the need of a good lamp mechanism for steady burning was emphasised.

Continued at foot of column 4

The Observation Window

America and Television

WILL HISTORY REPEAT ITSELF?

An Ingenious Change-over

TELEVISION has for the moment lost interest for the Trade in this country, except for those keen projectionists who are avid for instruction in its technique. It is nevertheless interesting to read some comments by James Finn, editor of the *International Projectionist*, on the Baird demonstration in New York. Suggestions that the quality of the 12-ft. picture equals that of motion pictures eight years ago he describes as "bunk." Finn puts the period of motion pictures of equivalent quality at 20 years ago. "The lighting was decidedly inferior; but Baird can blame the N.B.C. studio for this.

FINN concludes that television is destined to be a home product, much as radio is to-day. "Why should anybody pick himself up and repair to any communal centre to see, even on a slightly larger screen, the identical programme he can see right in his own home, and without even taking off his slippers or putting on a neck-tie? The answer is simply that he won't."

REMEMBERING how during the war of 1914-1918 America was enabled to go ahead with picture production while England was devoting its full energies towards victory for her arms, one has the uneasy feeling that America's leeway in the television field may be more than made up while our energies are absorbed elsewhere.

IF this is so, Finn's belief that television is a home entertainment may be tested out. Rumour has it, however, that the possibility of recommencing the Alexandra Palace transmissions, with films only—chiefly news—is under consideration, possibly to offer to the public some compensation should West End kinemas and theatres continue closed.

A PARTICULARLY ingenious change-over alarm is announced from America. Known as the Strong reel-end signal, its advantages are that it is entirely mechanical, contains no electric circuits, and does not touch the film or reel. The device is mounted on the off-side extension of the take-off spindle, to the boss of which it is secured by a clamp. The alarm is actuated by an eight-sided fibre disc, screwed to the take-off spindle, with which a rocker arm is engaged by means of a spring; to the rocker arm is attached a spring reed carrying a lead weight, near which is mounted a bell.

THE alarm is actuated by the principle of resonance. As the film in the upper magazine decreases, the reel naturally revolves faster. When 115 ft. of film remain on the reel, the fibre disc on the shaft end is revolving at just the correct speed to impart the correct frequency to the vibrating reed so as to cause contact with the bell. This frequency of vibration continues for about 15 seconds, after which the fibre disc is revolving so fast that it has exceeded the vibration frequency at which the bell will be contacted. Thus, 75 seconds before the end of the reel the bell begins to ring, continuing for 15 seconds, after which period of time it ceases.

A DIFFICULTY in introducing such a system in this country is that its functioning is, of course, dependent upon the use of spools of the same hub diameter—actually 4 in. It would be necessary to modify the device for use with the smaller hub commonly used in this country. Nevertheless, the introduction into projection rooms of semi-skilled projectionists might cause such devices to be more favourably considered than in the past.

THIS WEEK'S PROJECTION ROOM

Kalee projectors are installed in the Parade, Skegness. The installation is seen in the adjoining picture

SHIP CARBONS

R.P.S. EXHIBITION AT KENSINGTON

COLOUR IN TRANSPARENCIES AND PRINTS

THE R.P.S. Exhibition at 10, Princes Gate S.W.7, this year is well up to its standard of photographic exhibits, although the apparatus section is smaller than hitherto. This is due to a large extent to the absence of German exhibits, and to the fact that last year's B.K.S. exhibit of a model studio brought in lighting and studio equipment firms.

Although this section is smaller in volume there are many interesting exhibits. Ensign, Ltd., exhibits new models in cameras and enlargers. Magnaprints for ensuring satisfactory enlargements up to 16 diameters are an attractive range.

Exposure Meters

Four examples of Weston exposure meters are on show, including the new Weston 715 Universal model which has automatically changing scales to cover a wide range of illumination of the subject.

Kodochrome Achievements

Kodak, Ltd., in addition to Kodascope Model G 16-mm. projector, and a magazine Cine Kodak has a wide range of Kodachrome shots, exhibited as transparencies. In these some beautiful results have been secured, including some reds which have hitherto been regarded as beyond the scope of the process. A frame of photomicrographs of organic crystals taken in polarised light is very effective, while other pictures, as large as quarter plate, of motor cars and other subjects, are brilliant with light and colour.

A strip of eight portraits on Kodachrome Type A film taken with a Bantam camera by photoflood lamps is very instructive, as side by side with the transparencies are diagrams indicating the position of sitter, camera and lamps.

Ilford, Ltd., and Gevaert, Ltd., have on display some very charming enlargements on various surfaces, selected to show the pictorial quality obtainable.

Colour Prints

Colour prints range from the soft gradations of "Where Willows Whisper" (Wash-off Relief) to the hard, somewhat aggressive "Spring" (also Wash-off Relief). Between these extremes are a wide range of very attractive colour work.

Wash-off Relief (10) and Trichrome Carbro (7) practically monopolise in the processes employed; the other processes include two dainty Raydex subjects, and two in Tri-tone, one of these being "Basra Harbour" from the Technicolor film "Thief of Baghdad."

Transparency Quality

In the colour transparency section Dufaycolor is the most popular process employed, the Dufay exhibits numbering 66, or more than 50 per cent. of the total shown. Other systems employed include Agfacolor Kodachrome mainly, Lumicolor and Filmcolor. The last-named process is remarkable for three very charming subjects, "Old Hostelry Montboven" (858), "A German Window" (860) and "In the Country" (845).

Speaking generally, those submitting transparencies have tended to select their subjects with an eye accustomed to monochrome, with the result that many exhibits fail to show that touch of "life" which makes all the difference to a colour picture.

This criticism does not apply so strictly to the stereoscopic section, where are some subjects which deserve great praise.

The sections dealing with the application of photography to science demand closer examination than is possible in a single visit and deserve separate treatment.

The Exhibition is open until October 7 at the Society's House, 16, Princes Gate, London, S.W.1.

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Musical Mems

POPULARITY OF THE SING-SONG

As Relief for Feelings

AN organ interlude with opportunity given to the audience to join in swinging choruses struck a note of tremendous popularity when the Gaumont, Watford, reopened on Saturday after closing because of the outbreak of war.

Time for compilation of an interlude was very short, and the organist, H. Vincent Collier, with the enthusiastic co-operation of manager Byford, produced a programme of popular sing-song hits in which the assembled patrons joined with gusto. So prolonged was the applause which followed that the introductory music to the film which followed was inaudible.

Both managers and organist attribute the reception given to the musical programme to the desire to relieve the pent-up feelings of the week by singing choruses of popular numbers.

The most popular song, both with soldiers and civilians, is, according to the Gaumont, Watford, organist and manager, "South of the Border Down Mexico Way." If organists cut out the war angle and concentrate on other themes in the manner above described, kinema music will be more popular than ever is their opinion.

The theatre is one of the group with which the Hyams brothers are actively associated, a fact which assures showmanship and music shall be effectively combined.

A. W. O.

Hammett in Germany Still

Sad news has come to me from Mrs. Cecil Hammett this week stating that her husband, two other male artistes and one of the revue chorus girls, the latter in hospital, are still in Germany, with their last letters over a fortnight old. They should have normally left Leipzig on September 13, but the remainder of the company left the country just in time after a warning, and arrived here safely. It is evident that the position of those still in Germany is hopeless, with internment a certainty for the duration of the war, unless some exchange can be effected.

Ritz, Whitton, Organ

The new Ritz Cinema at Whitton, Middlesex, due to open about the second week in October with Allendale Fryer as manager-organist, will be equipped with a Compton organ. This instrument has been at the Coliseum, Harrow, and is being entirely rebuilt and extended to three-manual compass. This organ was no longer required at Harrow as the kinema has been leased to a company who are to run it as a repertory theatre.

Two New Kinemas for Aberdeen

Plans for two new kinemas were approved at a meeting on Thursday of the Plans and Town Planning Committee of Aberdeen Town Council. One of the kinemas is to be built in the Shiprow and the other in Great Northern Road.

The Shiprow kinema, which is being erected by Associated British Cinemas, will accommodate 2,000, while the other, which is being built by Aberdeen Picture Palaces, Ltd., will seat 1,811.

NEW PATENTS

These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings London, W.C.2. price 1s. weekly (annual subscription, £2 10s.).

Applications

20,475.—Fides Ges. fur die Verwaltung und Verwertung von Gowerblichen Schutzrechten. Kinematographic cameras. July 13.

20,779.—Stock, F. J. J.—Preservation treatment of kinematograph, etc., films. July 17.

Specifications

508,219.—Zeiss Ikon Akt.-Ges. Illuminating means for optical projection.

508,249.—RCA Photophone, Ltd., and J Underhill. Reproduction of recorded sound.

509,424.—Siemens and Halske Akt.-Ges. Range-finders for photographic or kinematographic cameras.

509,392.—Baird Television, Ltd., and Baird, J. L. Kinematographic apparatus. (Divided out of 507,165.)

510,784.—Kodak, Ltd. (Eastman Kodak Co.). Colour photography.

510,886.—Tobis Tonbild-Syndikat Akt.-Ges. Objective mountings for photographic and kinematographic apparatus.

511,094.—Naamlooze Vennootschap Philips' Gloeilampenfabrieken. Kinematograph projectors.

Printed copies of the full Published Specifications may be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, at the uniform price of 1s. each.

Main elevation of the Plaza, Crosby, Liverpool, described in the IDEAL KINEMA supplement to last week's KINE. Phillip Hanmer is the managing director of the owning company

On the Bookshelf

COLOUR KINEMATOGRAPHY IN REVIEW

Second Edition Useful Volume

THREE years ago Major A. B. Klein wrote a book on "Colour Cinematography," which was acclaimed everywhere as the most comprehensive and trustworthy book on the subject which had appeared up to that time. So successful has it been that it is now found necessary to issue a second edition, and the author has taken the opportunity afforded by this to add new matter and bring the volume up to date.

The new matter added increases the number of pages by over 100. The "Historical Summary" has 28 pages instead of 24; "Theoretical Basis" is expanded from 88 to 111 pages; "Additive Processes" 39 to 64; "Subtractive Processes" 41 to 50; "Colour Cameras" 50 to 58. New appendices account for other expansions.

In his preface to the second edition Major Klein steps aside from his summary of new patents taken out since the appearance of the first edition to lambast those who launch colour schemes on the market which have no reasonable prospect of success.

"One comes to the disagreeable conclusion that many variants on additive propositions which have long since been proven impracticable are devised, or resuscitated, with the conscious object of defrauding one of that singular species of mug who seems to hover always in close proximity to colour photographic development. One doesn't know whom to be most annoyed with, the confidence trickster or his gaping victim. There is certainly no necessity to be sympathetic about the latter's loss of money when there is always the Royal Photographic Society at his elbow ready and willing to give the names of reliable scientific advisers."

Everyone is an expert where colour sensation is concerned, says the author. Colour technicians and lay individuals are frequently at issue on colour fidelity and the former are helped by the fact that painters are the most appreciative of technicians' efforts.

With regard to the use of colour in the studio, the extreme care which Technicolor authorities have exercised to ensure that nobody shall use the special camera equipment without supervision is, in the author's opinion, the key to the high standard achieved by this process.

The added appendices deal with filters, colour process make-up, principles of Dufaycolor printing, and visual data.

"Colour Cinematography" is published by Chapman and Hall, at 30s. net.

FILMS OF ANCIENT VINTAGE

"Early Films" is the title of a catalogue of films still available in this country, published by the British Film Institute, price 2s. 6d. Its date scope is 1896 to 1934, and its subject range includes pictures of English, Continental and American origin.

In his foreword, the author, A. Vesselo, says that in producing the pamphlet he has had in mind the specialised film groups which have grown up all over the country. Such groups, in his opinion, must always have the function of reviving old films of historical interest.

Early Chaplins and Westerns are included in the list, which is arranged alphabetically under countries.

EMERGENCY POLICY OF B.K.S.

Journal as Membership Link

At a meeting of the Executive Committee of the British Kinematograph Society, held on Tuesday, September 12, the emergency policy of the Society was fully discussed, and it was decided that some restriction of the Society's activities was unavoidable until the situation becomes more clarified.

For the moment, all general meetings are cancelled. The possibility of resuming such meetings at a later date is to be considered by the Executive Committee, which will continue to meet monthly.

The *Journal* will continue to provide an important link between members. The October issue will be published at the beginning of the month, and every effort will be made to maintain regular issues. The Papers Committee had prepared a particularly interesting lecture programme, and the alternatives of duplicating and circulating these papers to members, or of printing them in the *Journal*, are being considered.

With a view to assisting members to play a part in the national effort, the president, A. G. D. West, M.A., B.Sc., is making arrangements for all members with special qualifications to be enrolled, if they so desire, in the Central Register of Specialists, organised by the Department of Scientific and Industrial Research. Members may obtain registration cards from the Organising Secretary.

Although the functioning of the various technical committees has for the moment ceased, the Society remains at the service of the Industry for the consideration of any technical problems that may arise.

GIROSIGN SERVICE CONTINUES

Girosign, Ltd., 90, Wardour Street, W.1, announces that its activities are continuing without interruption in the service of still publicity and the other forms of service which the company has given to the Industry for many years.

In addition, they are able to supply at very short notice handwritten posters of kinema announcements of every kind. Orders by telephone (Gerrard 3526) will be promptly attended to.

CAMOUFLAGE PAINTING

Kenneth Friese-Greene Equipped

Camouflaging of kinemas is being undertaken by Kenneth Friese-Greene, of Campo Chambers, Campo Lane, Sheffield, whose workmen are fully equipped and experienced in carrying out this work. New regulations just issued require kinema roofs to be camouflaged in accordance with regulations.

PATENTS AND TRADE MARKS

Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Rayner and Co., Patent Agents, of Bank Chambers, 29, Southampton Buildings, Chancery Lane, London, W.C.2, who will give free advice to readers mentioning this paper.

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BRITISH STUDIO NEWS

Ealing Active as Ever

RUSH TO COMPLETE THREE

WORK is being rushed through at Ealing to bring three new films to completion One of them is still on the floor—the Paul Robeson film, "David Goliath," which Pen Tennyson is directing, and to this film will go the credit of being the first to be made almost entirely under war conditions. A feature of the film will be the very fine singing of Welsh choirs being led by Robeson's magnificent voice, and this was recorded at the end of last week under the supervision of musical director Ernest Irving, and the studio's sound expert, Eric Williams.

Two films are in the cutting rooms. One is the new George Formby comedy, "Come On, George," directed by Anthony Kimmins, and the other is the new Clive Brook comedy romance, "Return to Yesterday," which Bob Stevenson directed.

There is very little doubt that George Formby's comedies will prove to be absolutely "the stuff to give the troops," and the lad from Lancashire is likely to enhance his already enormous following all over the country.

Michael Balcon, in charge of production at Ealing Studios, has gained a great deal of admiration both inside and outside the Trade for his unceasing fight not only to keep the studios going, but generally to help the Industry to survive the present conditions.

SHEPHERD'S BUSH IN FULL SWING

Four More Being Prepared

Production is now in full swing at the Gaumont-British Studios, Shepherd's Bush, of the Gainsborough picture, "Band Waggon." Arthur Askey, Jack Hylton, Richard Murdoch and Moore Marriott are starred in this film, which General Films will distribute.

Maurice Ostrer and Edward Black announce four other pictures, including the film version of "Charley's Aunt," in which Arthur Askey will again star. He will be supported by Moore Marriott and Graham Moffatt. Preparations are also well advanced on "Report on a Fugitive," which will star Margaret Lockwood and Michael Redgrave.

Will Fyffe and the "Crazy Gang" will also be seen in two pictures, details of which will be announced shortly.

Shooting on "Old Mother Riley Joins Up" has been completed by British National.

Plans are being formulated by John Corfield for an immediate start on another picture.

RCA CARRIES ON

Five Orders in Four Days

Striking testimony to the confidence of exhibitors in the continuance of kinema entertainment is forthcoming in an announcement made early this week by RCA.

Between Wednesday and Saturday of last week five orders for RCA High Fidelity sound reproducing apparatus have been received by the company, in addition to inquiries. No cancellations of any contract for apparatus on order have been received, and other business appears to be going ahead normally.

Of the five orders, four are for new kinemas, and one is a replacement of an older type in an existing kinema.

Included in the five are the Danilo, Stoke-on-Trent, the Palace, Arbroath, and a new kinema in Westport.

Mario Zampi, producer and director for Two Cities Films

Zampi to Film Story with Empire Theme

PLANS FOR "BUSINESS AS USUAL"

Mario Zampi announces that he has acquired rights to an original story, "Business as Usual," by A. de Grunwald.

The story, which he will produce for Two Cities Films, is described as having "a topical background and a strong Empire flavour." It will be one of four pictures in the £150,000 programme which Zampi is now preparing.

"Business as Usual," according to Zampi, is a story of an English provincial town couple who are planning to celebrate their golden wedding. They have three sons who have settled overseas. One is in Canada, another in Australia and a third in South Africa. The old couple summon the sons home for the celebration, but within a few days of their arrival war breaks out.

The sons' first thoughts are of returning to their overseas homes and to their families there. But one by one they change their minds and join up in Britain.

"We're all in this together," one of them says. "As you see, Empire unity is the theme of the story," says Zampi.

"The film will end with the departure of the sons for the front, but there will not be any actual war scenes."

"Business as Usual" will be personally directed by Mr. Zampi, who recently produced "French Without Tears" for Paramount British. At present he is completing a Douglas Wakefield comedy, "Live and Let Live" at Sound City, Shepperton.

Licence for Cheddar House

Axbridge magistrates have granted a licence for the Regal, the new kinema built at Cheddar by A. A. Pilkington. The licence, which is subject to police approval of the premises, contains the condition that films shown on Good Friday or Christmas Day must first be submitted to the magistrates for approval.

NORTH WALES CHANGE

The Playhouse, Rhos-on-Sea, near Colwyn Bay, has reverted to the proprietor, S. Frere. This theatre has been operated on lease by the Hippodrome (Ellesmere Port), Ltd., of which company W. J. Speakman is managing director. Mr. Speakman is chairman of the North Western branch C.E.A.

MARIO ZAMPI

of

TWO CITIES FILMS LIMITED

WILL SHORTLY ANNOUNCE A NEW PRODUCTION PROGRAMME

Recently Produced for

PARAMOUNT BRITISH

"FRENCH WITHOUT TEARS"

Now Producing and Directing for

PARAMOUNT RELEASE

"LIVE AND LET LIVE"

"Golden Boy" Heralded as Great Success

"UNKNOWN'S" PORTRAYAL OF TITLE-RÔLE HIGHLY ACCLAIMED

COLUMBIA'S "Golden Boy," screen version of Clifford Odets' record-breaking stage play, which is now completed and shortly will be presented to the Trade, is heralded as a smashing success, with the young "unknown" actor, William Holden, who plays the title-rôle, registering an amazing performance.

Holden was selected to play the part of the "Golden Boy"—an idealist, who is torn between his love for his violin and a desire to be a boxing champion—after an international search which lasted over 12 months, and during which thousands of applications were received, including most of Hollywood's best known players.

The surprise choice of William Holden, who has never appeared in films before, has been thoroughly justified, and according to advance reports he gives a magnificent performance, stamping him as one of the great screen finds for a long time.

Barbara Stanwyck has the rôle of Lorna Moon. Adolphe Menjou plays the part of the manager of the "Golden Boy," and these popular stars are said to register outstanding performances. In the rôle of Eddie is Lee Cobb. Ed Brophy, Joseph Calleia, Sam Levene, Beatrice Blinn, Don Beddoe, and William Strauss fill other feature parts.

Variety reviews it as "strong entertainment for general audience appeal," and says of William Holden: "He carries the burden of the title-rôle with impressiveness and ability. Capable and personable for screen purposes, he looks like a solid and lasting juvenile find."

NAMES *in the* NEWS

WAR BRINGS BOURNEMOUTH CHANGES. BRISTOL'S FIRST TO BE CALLED UP

The war is already responsible for important managerial changes in the Bournemouth district. **C. M. Floyd** is joining His Majesty's Forces, and thus relinquishes the management of the Moderne, Bournemouth.

He is being succeeded by **H. G. Sutherland**, manager of the Regent, Christchurch, which, like the Moderne, is associated with the Portsmouth Town Cinemas. Mr. Sutherland was formerly manager of the Palladium, Bournemouth, which appointment he held for two years. The vacancy at the Regent, Christchurch, is being filled by **Mr. Reed**, who has been in control of the company's two kinemas at Swanage.

Wearing the overalls of the Auxiliary Fire Service, **Henry Lucas**, manager of the Palace Cinema, Troedyrhiw, told the Aberdare magistrates last week how he and two passengers in his car had a miraculous escape from injury when the car crashed into the Rhigos level crossing gates.

He was charged with driving a car without due care, but, after hearing the evidence, the stipendiary magistrates, J. Bowen Davies, K.C., announced that the bench had decided to dismiss the case.

C. H. Williams, formerly manager of the Burlington, Liverpool, has been appointed manager of the Roxy, Hurst, Ashton-under-Lyne. For many years Mr. Williams was a music-hall artiste. His first position as kinema manager was at the Tatler News Theatre, Liverpool. Subsequently he became manager of the Derby and Burlington Cinemas, Liverpool.

The first kinema manager in Bristol to be called up is **C. Harrison**, of the Carlton, Westbury-on-Trym. An old naval man, he was back in the service a few days after the declaration of war.

Birmingham's trade invalids are making steady progress following their recent serious illness. **Barnard Cresswell**, Midland manager for M-G-M, is still confined to his home, while a favourable report is forthcoming concerning **Harry Morris**, director of the Beaufort and other local kinemas.

A warm welcome by exhibitors and friends on the renting side in the Midlands awaited **Harold Boodson** on his return to Birmingham as Midland manager for Grand National Pictures, Ltd., with headquarters at 32, John Bright Street, Birmingham. He succeeds **Harold B. Pier**, who will continue as Mr. Boodson's first lieutenant.

Walturdaw's tell us that their business during the last two weeks has exceeded their expectations to such a degree that they need all their staff to cope with orders and service, so much so that certain representatives, including **Sydney Goldwater**, who had been warned of a labour cut, have been reinstated, and apart from those who have joined up, it is really business as usual at 46, Gerrard Street and the branches.

John Harrison, manager of the Palace Cinema, Wingate, County Durham, was married on Monday, September 4, to Miss Margaret Robinson, of Easington Colliery.

Grand National

Grand National Pictures announce that the telephone number for their temporary head office is Cheltenham 2628.

London branch under Sid Taylor, circuits department, Press and publicity are still operating from Wallace House, Wardour Street.

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FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
Fri., Sept. 22	9 a.m.	Own Theatre	The Old Maid	First National	Bette Davis	—
„ „ 22	9 a.m.	Own Theatre	No Place to Go; Dean of the Pasteboards; The Roaming Camera.	First National	Gloria Dickson	—
„ „ 22	2 p.m.	Own Theatre	Waterfront	First National	Dennis Morgan	—
„ „ 22	2 p.m.	Own Theatre	Cowboy Quarterback; Mechanix Illustrated No. 5; Believe It or Else.	First National	Bert Wheeler	—
Mon., Sept. 25	6 p.m.	G.-B. Theatre	People With a Purpose; The Voice of the People.	Workers' Film Association.	——	—
Tues., „ 26	9 a.m.	Own Theatre	A Child is Born	Warner	Jeffrey Lynn	—
„ „ 26	11 a.m.	Own Theatre	Torchy Plays with Dynamite	Warner	Jane Wyman	—
„ „ 26	11 a.m.	Own Theatre	The Midas Touch	Warner	Barry K. Barnes	—
„ „ 26	10 a.m.	Own Theatre	A Woman is the Judge	Columbia	——	—
„ „ 26	10.30 a.m.	Carlton	The Star Maker; Barnyard Brat	Paramount	Bing Crosby	U
„ „ 26	11.30 a.m.	Own Theatre	Parents on Trial	Columbia	——	—
„ „ 26	2.30 p.m.	Own Theatre	Behind Prison Gates	Columbia	——	—
„ „ 26	3 p.m.	Own Theatre	Million Dollar Legs	Paramount	Jackie Cooper	—
Wed., „ 27	10.30 a.m.	Own Theatre	Our Leading Citizen	Paramount	Bob Burns	—
„ „ 27	10.30 a.m.	Own Theatre	Coast Guard	Columbia	——	—
„ „ 27	2.30 p.m.	Own Theatre	Golden Boy	Columbia	Barbara Stanwyck	—
„ „ 27	3 p.m.	Own Theatre	Island of Lost Men	Paramount	J. Carrol Naish	—
Thur., „ 28	10.30 a.m.	Own Theatre	Ten Days in Paris	Columbia	——	—
„ „ 28	2.30 p.m.	Own Theatre	The Man they Could Not Hang	Columbia	——	—
„ „ 28	3 p.m.	Own Theatre	Range War	Paramount	William Boyd	—
Fri., „ 29	10.30 a.m.	Carlton	The Cat and the Canary	Paramount	Bob Hope	—
„ „ 29	10.30 a.m.	Own Theatre	Fugitive at Large	Columbia	——	—
„ „ 29	2.30 p.m.	Own Theatre	Blondie Takes a Vacation	Columbia	——	—
„ „ 29	3 p.m.	Own Theatre	Night Work	Paramount	Charlie Ruggles	—

CARDIFF

Tues., Sept. 26	10.30 a.m.	Olympia	Daughters Courageous	Warner	John Garfield	A

LEEDS

Tues., Sept. 26	10.45 a.m.	Ritz	Daughters Courageous	Warner	John Garfield	A

SHEFFIELD

Tues., Sept. 26	10.45 a.m.	Central	Each Dawn I Die	Warner	James Cagney	A

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